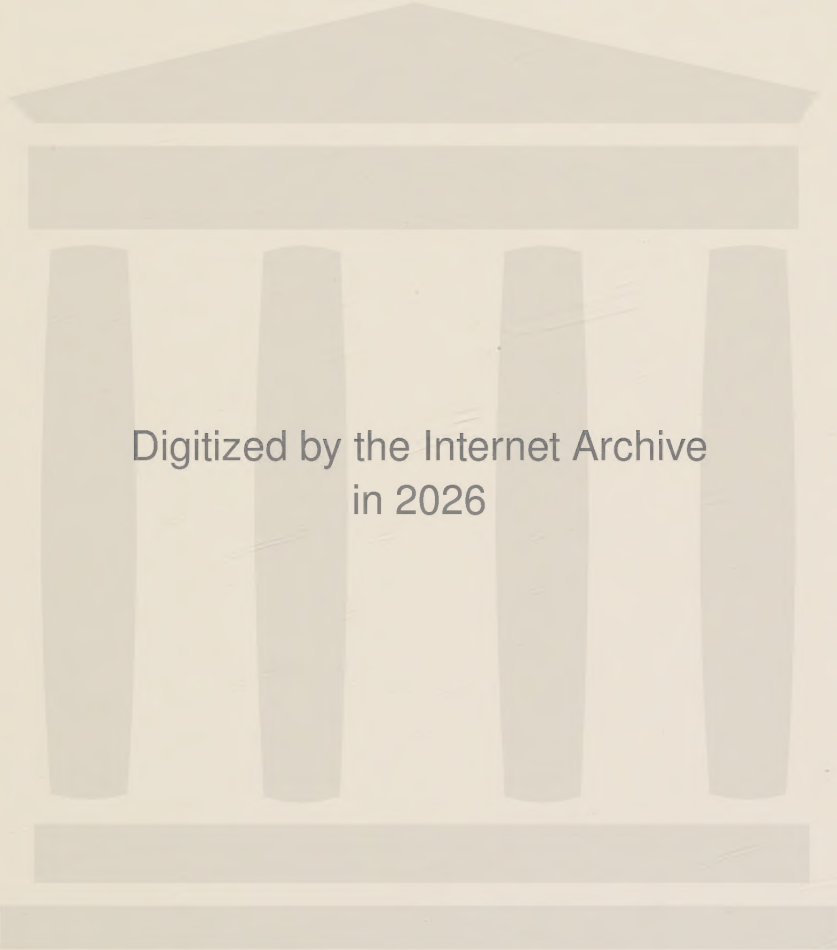


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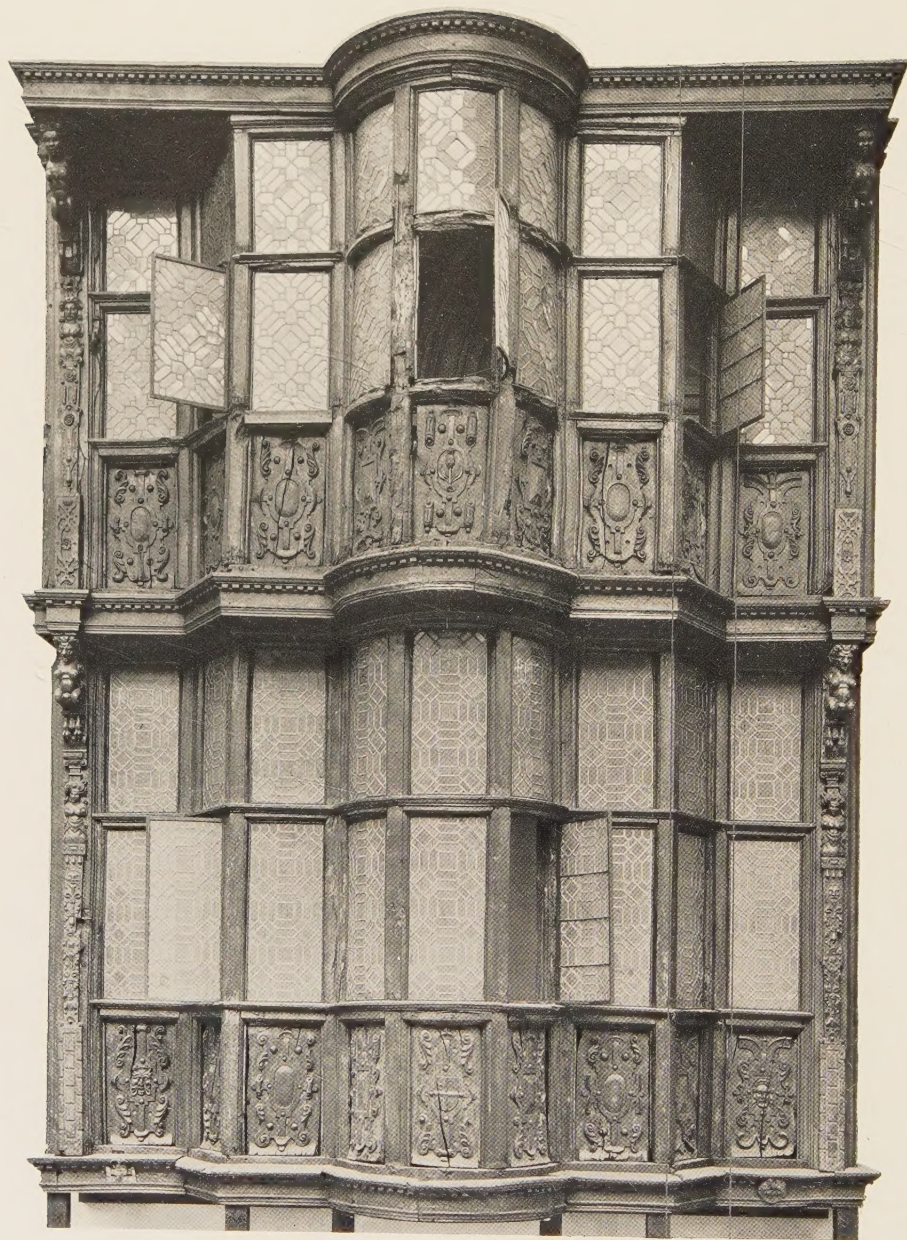
CATALOGUE OF ENGLISH
FURNITURE & WOODWORK

VOL. II

LATE TUDOR AND EARLY STUART



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672. THE FRONT OF SIR PAUL PINDAR'S HOUSE.
From Bishopsgate Street, City of London. About 1600.
Given by the Chairman and Directors of the Great Eastern Railway Company.

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF WOODWORK

CATALOGUE OF ENGLISH FURNITURE & WOODWORK

Vol. II.—Late Tudor and Early Stuart

BY

H. CLIFFORD SMITH, M.A., F.S.A.

LONDON

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PREFACE

IT has been found convenient to divide the Catalogue of English Furniture and Woodwork into four sections, of which the present volume is the second.

The volumes are arranged as follows:

- I. Gothic and Early Tudor;
- II. Late Tudor and Early Stuart (1558-1660);
- III. Late Stuart to Queen Anne (1660-1714);
- IV. Georgian (1714-1830).

In the present volume a few examples made towards the end of the 17th century have been introduced to illustrate the persistence of tradition, particularly in country districts.

The furniture of the late Tudor and Early Stuart periods is exhibited in Rooms 52, 53 and 54. Architectural details of these periods are also shown in the West Hall (Room 48).

This volume has been prepared by Mr. Clifford Smith, Assistant-Keeper of the Department of Woodwork. A short introduction has been added by Mr. Oliver Brackett, Keeper of the Department.

ERIC MACLAGAN.

October 1930.

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CATALOGUE OF ENGLISH FURNITURE AND WOODWORK

Volume II—Late Tudor and Early Stuart
(1558-1660)

THIS Catalogue follows in historical sequence the first volume of this series, and shows the development which took place in English woodwork and furniture between the time of Henry VIII and the Commonwealth. During this period of English history a considerable advance in civilization and refinement of habits is apparent, though nothing like a revolution in taste or manners is found, as was the case after the Restoration of the monarchy in 1660. This gradual development can be traced in architecture, decoration and furniture during the reigns of Elizabeth and the first two Stuart Kings. In the plan of the house the Great Hall was still the central feature, though by the introduction of the Long Gallery used for exercise and recreation, the Great Chamber and imposing wooden staircases, new architectural features are now found.

In the early Tudor period walls of rooms were usually covered with oak panelling formed of small rectangular panels framed by long transverse rails joined at intervals by upright rails or stiles, with moulded edges. A similar scheme was followed during the Elizabethan period, but the moulded edges of the panels became more elaborate and were sometimes applied. Pilasters stretching from floor to ceiling were not infrequently introduced to break the monotony of the panelling, often carved, either with Renaissance ornament in low relief, or with flat strapwork. The most striking feature of the room during the late 16th and early 17th

century was the chimney-piece. This was either in wood or stone, and usually carved in high relief with heraldic shields—often the Royal Arms—and conventional ornament characteristic of the time. Sometimes walls were plastered and painted with bold floral ornament, or with figure compositions illustrating romances or scenes from classical mythology.

The furniture of this date, in a broad sense, is characterized by extreme solidity. It was for the most part made of oak, though walnut was used to some extent in the furnishing of palaces and great houses. Ornamental effect was obtained both by carving and inlay with woods of native trees, like apple, pear, cherry, poplar, and holly. Among types of furniture in use some developments should be noted. The chair which in earlier times had been an object of great rarity intended for the head of the household or guests of honour, now began to take its place among common articles of domestic furniture. It was a development of the box-shaped chair of early Tudor times, but fitted with legs joined by stretchers. A distinguishing decorative feature of the period is the heavy bulbous member found on tables, bedsteads and court cupboards. The board and trestle table of the late Gothic period had by the time of Elizabeth been almost entirely abandoned in favour of long solid tables commonly known as 'refectory tables'; another variety of table, described in contemporary inventories as a 'draw-table,' could be lengthened by wings fitted into the framework. The chest remained in favour, panelled on front and sides in similar fashion to the wainscoting, often having applied arches in front enriched with floral or geometrical inlay. A characteristic piece of furniture of the period was the sideboard in two tiers, the upper shelf resting on bulbous supports, the friezes and drawer-fronts enriched with carving and inlay. The court cupboard in which the silver plate was commonly stored was also typical of this period. There is a reference to this type of furniture in Shakespeare's 'Romeo and Juliet', when the servants are clearing the Hall of Capulet's house for a Masque:

'Away with the joint-stools, remove the court-cupboard,
look to the plate'.

Cupboards and wardrobes were used for the disposal of clothing, for the chest-of-drawers is not found before the Restoration. Great importance was attached to the bedstead, though in some respects the furnishing of bedrooms possessed a primitive character, since washstands, dressing-tables and glass mirrors belong to a later period of history. The wooden structure of the bedstead at the time of Elizabeth was of solid proportion, and often most elaborately ornamented. Foot posts usually had heavy bulbous ornaments carved with gadroons, and the back was often enriched with round arches containing floral ornament in carving and inlay, and separated by terminal figures sometimes of a grotesque character. Rich hangings of velvet and other materials added to the splendour of these Elizabethan and early Stuart bedsteads.

In order to form a true idea of the character of furnished rooms of this date, it is necessary to bear in mind that colour played a much more important part in schemes of decoration than is apparent from the comparatively barren furniture and panelling which has survived to modern times. In the first place both panelling and ceilings were often enriched with colour and gilding. Sometimes panelling was covered with paint with arabesque designs stencilled on the panels. Tapestries hanging on the walls added further to the brilliance of the scene. Cloths were placed on cupboards and sideboards, and supported vessels of silver and gold. The harshness of the wooden chairs and seats was relieved by cushions of many colours and varied materials often enriched with embroidery. By the time of Charles I it had become the fashion, in place of loose cushions, to cover the seats and backs of chairs with upholstery fixed with brass nails, in the manner of the X-shaped chair which formerly belonged to Archbishop Juxon, and is now the property of the Museum. The gilt and painted ornament on walls and ceilings has for the most part been removed or obliterated in the course of centuries, and the brilliant cushions and hangings have perished or faded, but from the evidence of contemporary descriptions and inventories it is possible to imagine the sumptuous effect of furnished rooms in the great houses of the Elizabethan and early Stuart period.

O. B.

CATALOGUE

NOTE.—All the objects, unless otherwise stated, are of oak.

BEDSTEADS AND CRADLES

501. BEDSTEAD, walnut inlaid with holly and bog oak. The carved and inlaid head-board of architectural character has pilasters, brackets, and inlaid sunk panels; the panelled tester with elaborately carved and moulded cornice is supported by two bulbous, gadrooned and fluted bed posts with square bases and large Ionic capitals. These stand clear of the bedstock, the frame of which has vertical holes for the bed-staves used to retain the bed-clothes in position. The frieze of the head board is inlaid with the initials R.C., and the date 1593.

H. 7 ft. 4 in., W. 5 ft. 8 in., D. 8 ft.

PLATE I.
316—1867.

This bedstead was formerly the property of the family of Corbet, of Moreton Corbet Castle, near Shrewsbury. The back, in addition to the initials R.C., has carved upon its console brackets a figure of a crow or corbeau, the Corbet crest, which is also inlaid in bog oak upon three sides of the cornice of the tester.

Discussed by H. Avray Tipping, in 'English Walnut-Tree Furniture of Elizabeth's Reign' ('Country Life,' Vol. L, p. 624, 1921).

502. BEDSTEAD, walnut (restored with oak). The head is composed of two rows of three panels, each containing inlaid strapwork within an arch, and separated by eight stiles formed of terminal figures, and above each row of panels is an inlaid band of trellis pattern in poplar and bog oak. The ceiling of the tester is missing. Its oak cornice inlaid in black and white composition in imitation of inlay, is a restoration. It is supported by two detached walnut posts or columns with fluted shafts, composite capitals, and carved vase-shaped bases. Above the cornice at the foot of the bed is a walnut shield dated 1568, and carved with the arms of Strickland, Deincourt, Neville, and Ward, and surmounted by the Strickland crest. The red moreen hangings date from the early 19th century.

Late 16th century. (Much restored.)

H. 9 ft. 8 in., W. 6 ft. 10 in., D. 7 ft. 7 in.

86—1896.

The bedstead belongs to the panelled room (No. 31—1896), formerly at Sizergh Castle, Westmorland, and is further described in an official publication entitled *The Inlaid Room from Sizergh Castle* (2nd ed. 1928), p. 26.

See No. 635.

503. BEDSTEAD, of box form, inlaid with holly and bog oak. It consists of a head, foot, and canopy panelled and inlaid. The head has nine panels, the centre one is divided into four and has two panels on each side carved with lozenge-shaped designs. The foot has six panels, the three upper carved with similar lozenge ornament.

From Queensbury, Yorkshire. Middle of 17th century.

H. 6 ft. 3 in., W. 4 ft. 6 in., D. 6 ft.

W. 46-1914.

This form of 'box' bedstead corresponds to the type in use in various parts of the continent.

504. BEDSTEAD-HEAD. The upper part consists of two panels, each inlaid in lighter woods with a flowering plant, and surrounded by a framework of dentil and guilloche ornament. In the middle and on either side is a pilaster, carved with an Ionic capital, and leaf, fluted and reeded ornament; at either end is a terminal figure in the shape of a grotesque bird. The frieze at the top is composed of two panels between three brackets; the panels are carved with leaves amid interlacing bands. The lower portion consists of four plain panels separated by moulded stiles.

End of 16th century.

H. 5 ft. 11¼ in., W. 4 ft. 10⅞ in.

791-1896.

505. BEDSTEAD-HEAD from a low or 'stump' bedstead, consisting of three panels each containing a round arch decorated with guilloche ornament; the stiles are enriched with floral stems and the horizontal rail with semi-circles enclosing leaf-ornament and separated by buds. The posts are each surmounted by a knob.

Early 17th century.

H. 3 ft. 4 in., W. 3 ft. 9 in.

658-1902.

506. PANEL from a bedstead, carved in capital letters with the inscription: YOUNG • FILLUP • PUTTICK • HIS • BED • STED • ANO • DOMNI • 1659, followed by a band of leafy ornament.

From Somerset or Devon.

H. 7¼ in., W. 4 ft. 6 in.

Given by Mrs. Graham Rees-Mogg.

W. 4-1922.

507. POST of a bedstead, each face of the octagonal shaft is grooved; the centre, which is sunk, has three moulded bands, the faces of which are roughly carved; the top and bottom of the post are square.

16th century.

H. 5 ft. 6½ in., D. 3¼ in.

Given by F. C. Harper, Esq.

W. 424-1922.

508. CRADLE. Panelled, with carved head-boards. It bears the initials C.B.M.B., the year, 1641, and the day, OCTOBER 14TH. DAI (DAY) (probably the date of the birth of the infant for whom it was made). On each side are knobs to fasten down the bedding. The rails terminate with finials of acorn shape. 1641.

H. 2 ft. 2 in., L. 3 ft. 1 in., W. 1 ft. 10½ in.

PLATE 2.
1769-1869.

509. CRADLE: the head has a hinged hood with arched top supported by turned columns. The back of the head is carved with a fan-shaped ornament, and the initials E.M.G., and the date 1691. The ends have turned knobs, and on either side are three projecting knobs for cords to fasten the bedding.

H. 2 ft. 6 in., W. 3 ft., D. 1 ft. 5 in.

PLATE 2.
596-1886.

CHAIRS

510. ARM-CHAIR ('Glastonbury' type), probably from the sanctuary of a church; the flat back, which rakes backwards, is carved with two round-headed arches decorated with a guilloche pattern and enclosing a conventional flower set within a lozenge. The X-shaped legs and the side-rails of the seat are formed of flat rails, which are joined by bars passing through the legs and the junction of the legs and seat rails and fastened by wooden pins; the arms, held in position by the front bar of the seat, are shaped underneath and ramp upwards to support the elbows.

West Country. Late 16th century.

H. 3 ft. 5 in., W. 1 ft. 10 in., D. 1 ft. 8 in.

Given by Mrs. Graham Rees-Mogg.

PLATE 3.
W. 232-1923.

Probably from a Somerset or Devonshire church. Formerly the property of the Very Rev. Dr. Cowie, Dean of Exeter; and afterwards of Mr. Harry Hems, of Exeter, and of Cecil, 2nd Lord Fisher of Kilverstone.

The model of this so-called 'Glastonbury' type, is the chair now in the chapel of the Bishop's Palace at Wells, which is said to have come from Glastonbury Abbey. (See Bond, F., 'Wood Carvings in English Churches,' Vol. II, p. 115.)

511. ARM-CHAIR of turned ash and oak. Rectangular back with elaborately turned rails with knobs and loose rings; back leg joined to centre of back. Four sloping rails join the back to two heavy uprights which are continuous with the front legs. Triangular seat. The three legs are joined by stretchers with turned rails in front.

16th or 17th century.

H. 4 ft. 5½ in., W. 2 ft. 8 in., D. 2 ft. 3 in.

Given by his Family in memory of the late Walter L. Behrens.

PLATE 4.
W. 24-1913.

Compare similar chairs at : Bishop's Palace, Wells (Bond, 'Stalls, etc.,' p. 115); Harvard College, U.S.A. (Lyon, 'Colonial Furniture,' p. 138); Ashmolean Museum, Oxford (Wright, 'Homes of Other Days,' p. 477); Dunster Castle (Lyte, 'History of Dunster,' p. 380).

These turned or 'thrown' chairs, constructed of interlacing struts and rails, carved and turned with numerous knobs and rings, are found in the West Country, the Marches of Wales, in Herefordshire, Lancashire, and Cheshire. They are usually accepted as being a rustic survival of the traditional mediæval chair seen in illuminated manuscripts, in which a memory of the Byzantine form of furniture obscurely persisted. See 'Letters of Horace Walpole,' Aug. 20th, 1761 : 'Dicky Bateman has picked up a whole cloister full of old chairs in Herefordshire—he bought them one by one, here and there in farm houses, for three and sixpence and a crown apiece. They are of wood, the seats triangular, the back, arms, and legs loaded with turnery.'

512. ARM-CHAIR; the solid back is formed of a large and a small panel, inlaid with floral scrollwork and birds in holly, cherry, bog-oak and stained woods; the uprights and cross piece enclosing the panels are also inlaid. The back is surmounted by a voluted cresting carved with acanthus, and at each side is a 'ear-piece' with similar decoration. The arms slope downwards and are supported on prolongations of the front legs, which, with the supports, are turned and fluted. The legs are joined below by four plain stretchers. The framing below the seat is inlaid with a band of lozenges, and the upper parts of each of the front legs with floral sprigs.

Late 16th or early 17th century.

H. 4 ft., W. 2 ft. 1 $\frac{3}{4}$ in., D. 1 ft. 6 $\frac{3}{4}$ in.

PLATE 5.

229-1898.

513. ARM-CHAIR (BOX CHAIR); the high back, which is panelled, is surmounted by an arch, carved with the date 1574 and the initials I.E.S. below; the uprights finish with flattened terminals; the sides are panelled, the arms are flat and shaped on the inner sides; below the seat (which has been renewed) is a panelled door.

From Newbury, Berks. Middle of 16th century.

H. 4 ft. 7 in., W. 2 ft. 2 in., D. 2 ft. 6 $\frac{1}{2}$ in.

PLATE 3.

W. 134-1919.

The date and initials carved on the back have probably been added later.

514. ARM-CHAIR, with turned spindles in the back and arms, and in the upper part of the back a panel carved with two intertwined dragons or serpents in a moulded framework carved above and below with guilloche ornament. The front legs and arm supports are turned, the legs are united by four stretchers.

From the collection of the Earl of Shaftesbury.

Probably Welsh (Severn Valley). Late 16th century.

H. 3 ft. 2 in., W. 1 ft. 10 in., D. 1 ft. 9 in.

PLATE 4.

W. 115-1924.

515. ARM-CHAIR, inlaid with holly and bog oak; the back is inlaid with

architectural designs within a carved and fluted arch; the uprights of the back are inlaid with sprigs of flowers and the top rail between them with floral scrolls and shields, and above is part of a carved cresting. The front legs and arm balusters are turned and fluted; the arms are inlaid with leaves and flowers, and the seat rail with leafy scrolls and flowers. The legs are united by stretchers. Part of the inlay of the back and arms is missing; the pilasters and cresting of the back and the back stretcher are also missing.

From Newbury, Berks. About 1600.

PLATE 6.

H. 3 ft. 8½ in., W. 2 ft., D. 1 ft. 9 in.

W. 458-1922.

The absence of some of the inlay is instructive, as illustrating the technique of the inlay-worker.

516. ARM-CHAIR (painted); the back, which is surmounted by a carved and scrolled cresting, contains two panels, the lower (the mouldings of which are partly missing) surrounded by dentil ornament, the upper carved with arched fluting, and the uprights have stop channel mouldings. The front legs and arm balusters are turned and fluted; the four rails under the seat are carved with flutings; and the four stretchers are moulded above and below and carved with a series of upright channels.

From Yorkshire. Early 17th century.

H. 3 ft. 10 in., W. 2 ft., D. 1 ft. 7 in.

PLATE 7.

Given by T. Mackenzie Fowler, Esq.

W. 216-1923.

The chair formerly belonged to the family of Midgley, of Leeds, and was inherited by the donor, who presented with it a contemporary copy on parchment of a grant of arms to Robert Midgley, of Leeds, dated 1709. (Reg. No. E. 3745-1923.)

The surface of the chair has been painted, evidently in the middle of the 19th century, when the words 'Sursum Corda': 'Johnathan Midgley, 1625,' and the coat of arms of Midgley on the back were added.

517. ARM-CHAIR; the panelled back is carved with a shallow arch and conventional foliage; the top and bottom rails of the back are carved with an interlaced pattern, the whole surmounted by a cresting of double scrolls, with 'ear-pieces' at either side of similar design. The front uprights are formed of turned columns. The seat rail is carved with lunettes; there are four stretchers below.

First half of 17th century.

H. 3 ft. 7 in., W. 1 ft. 11 in., D. 1 ft. 9 in.

W. 34-1920.

Formerly the property of the late Briton Riviere, R.A., and painted by him in several of his pictures. Originally from Gloucestershire, the home of the Riviere family.

518. ARM-CHAIR; the back has two plain panels divided by a moulded upright, the top rail being carved with lozenges and rosettes; the front legs and arm supports are turned, the back legs and stretchers are rectangular.

17th century.

H. 3 ft. 1 in., W. 2 ft., D. 1 ft. 8 in.

Given by the National Art-Collections Fund from the Bequest of Mr. W. W. Simpson. W. 53-1917.

519. ARM-CHAIR, of turned ash, with oak seat. The back, the uprights of which terminate with flat knobs, has two rows of baluster rails, six short and six long; the arms have each a sloping rail with a straight rail and three uprights below. Below the seat are seven uprights resting on a cross rail; the legs are united by three stretchers.

From a cottage or small farm near Byland Abbey, Yorkshire. Probably 17th century.

H. 3 ft. 8 in., W. 2 ft. 1 in., D. 1 ft. 6 in.

1529-1903.

520. ARM-CHAIR; the centre panel of the back is carved with conventional foliage; the tall cresting has double scrolls and foliage, partly in openwork, in the centre is a mask (supposed to represent the head of Charles I), and at either end carved 'ear-pieces'; the sides and lower rail of the back are also carved. The front uprights, formed of turned columns, are incised with the initials E P, and are united below by stretchers. The seat rails are carved in front and at the sides. In the centre of the seat are the initials A C; E H; and the date 1682.

From Thorpearch Hall, Yorkshire. Middle of 17th century; the seat dated 1682.

PLATE 8.

H. 3 ft. 9 in., W. 1 ft. 10 in., D. 2 ft.

W. 91-1921.

The seat was originally upholstered. The present wooden seat, dated and inscribed, is probably some twenty years later than the chair.

521. CHAIR; the back consists of two hooped and scalloped cross rails carved with scrolls and ornamented with three turned drops; the uprights have scroll finials and applied half balusters. The front legs and rail are turned, the side rails and that at the back are plain. The seat is sunk for a cushion.

Yorkshire or Derbyshire. Middle of 17th century.

H. 2 ft. 1½ in., W. 1 ft. 6 in., D. 1 ft. 3 in.

228-1898.

522. CHAIR; the back consists of two hooped and scalloped cross rails each carved with scrolls centering in a grotesque bearded head, and ornamented with three turned drops; the uprights have scroll finials, the front legs and stretcher have ball turning, the four side and the back stretchers are plain. The seat is sunk for a cushion.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 3 in., W. 1 ft. 6½ in., D. 1 ft. 4 in.

PLATE 9.
232-1898.

523. CHAIR; the open rail back has a pediment-shaped top rail pierced and carved with scrolls and a plain lower rail, between which are four vertical moulded rails; the uprights of the back have scroll finials; the front legs and the front and side stretchers and the stretcher which unites them are turned, that at the back is plain. The seat is sunk for a cushion.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 9 in., W. 1 ft. 5 in.

91-1893.

524. CHAIR; the open rail back has a pediment-shaped top rail pierced and carved with scrolls, and a plain lower rail, between which are four vertical rails. The uprights of the back are baluster-shaped and surmounted by knobs; the front legs and the front and side stretchers and the stretcher which unites them are turned, that at the back is plain. The seat is sunk for a cushion.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 4 in., W. 1 ft. 6 in., D. 1 ft. 3 in.

239-1898.

525. CHAIR; with open back, the upper rail having three carved arches with baluster columns and resting on a carved lower rail, each rail being surmounted by turned balls. The uprights of the back have applied half balusters and end in scroll finials. The front legs and stretcher have ball turning, the four side and the back stretcher are plain.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 4 in., W. 1 ft. 7 in., D. 1 ft. 3 in.

233-1898.

526. CHAIR; with arcaded back, the upper rail having three carved arches, with baluster columns resting on a carved lower rail, each rail being surmounted by acorn knobs. The front legs are turned, the stretchers are plain. The seat is sunk to take a cushion, which is covered with sage green cloth, decorated with two bands worked in coloured wools with floral designs.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 4¾ in., W. 18¼ in.

PLATE 9.
84-1893.

527. CHAIR; with arcaded back, the upper rail having three carved arches with baluster columns resting on a carved lower rail; each rail being surmounted by turned finials; the uprights of the back have applied half balusters and end with scroll finials. The front legs are turned; the front and back and four side stretchers are plain. (Sunk seat has been replaced by a leather covered cushion.)

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 2½ in., W. 1 ft. 7 in.

PLATE 10.
86-1893.

528. CHAIR; the arcaded back which is tall and narrow has scroll finials; an upper rail with a lunette above carved with a rose amid foliage and three arches on baluster columns resting on a lower rail carved below with scroll work; the front legs and stretcher are turned, those at the sides and back are plain.

From Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft. 8½ in., W. 1 ft. 5¾ in.

85-1893.

529. CHAIR; the open back consists of a plain sunk panel between a shaped upper rail carved with scrolls and a lower rail carved with an S-shaped pattern; the uprights have tall scroll finials; the front stretcher has reel and ball turning, the four side and the back rails are plain. The seat is sunk for a cushion.

Yorkshire or Derbyshire. Middle of 17th century.
H. 3 ft., W. 1 ft. 6 in.

87-1893.

530. CHAIR; the back, open below, is composed of a panel carved with floral scrollwork and enclosed by a carved and shaped top rail and a lower rail decorated with leaf ornament, and two plain uprights. The front legs and rail are bobbin turned, the two side and the back stretchers are plain.

Lancashire. 17th century.

H. 3 ft. 1 in., W. 19½ in., D. 14 in.

246-1898.

531. CHAIR; the back, open below, is composed of a panel carved with floral ornament, and enclosed by a lunette-shaped top-rail similarly ornamented, a moulded lower rail, and two plain uprights. The legs, of which the front two are turned, are united by four stretchers, the front one being turned.

Lancashire. Middle of 17th century.

H. 3 ft. 8½ in., W. 18¾ in., D. 14¾ in.

247-1898.

532. CHAIR; the back consists of two arched rails, scalloped below and carved with flat floral scrolls, and uprights similarly carved; the arches, each surmounted by acorn finials; the front, back, and four side stretchers are plain. The seat is modern.

From Manby Hall, Lincolnshire. Afterwards in the collection of Mr. Edward Peacock, of Bottesford Manor, near Brigg, Lincolnshire.

Middle of 17th century.

H. 3 ft. 9¾ in., W. 17¾ in.

530-1892.

533. CHAIR; the panel back is carved with a lozenge containing leaf ornament, and having on each side a half-rossette with semicircular border; the top rail of the back is shaped with a cresting. The front legs and rail are turned, the two side and the back stretchers are plain.

Lancashire. Middle of 17th century.

H. 3 ft. 1 in., W. 18½ in., D. 15 in.

244-1898.

534. CHAIR; the panelled back is roughly carved with flat ribbon and floral ornament and has a lunette-shaped top carved with a fan pattern; the uprights of the back have scroll finials. The front legs and stretchers are turned.

Middle of 17th century.

H. 3 ft. 2 in., W. 1 ft. 6 in.

89-1893.

535. CHAIR; the open back has in upper part a plain panel shaped below with a semicircle; the top rail with shaped upper edge. The front legs and front rails are turned.

Middle of 17th century.

H. 3 ft. 4 in., W. 17½ in., D. 14 in.

1590-1901.

536. CHAIR of turned walnut. The back composed of two rails enclosing three spindles and tenoned into chamfered blocks on the uprights, all of 'bobbin' turning. Seat with moulded framework sunk for a cushion. Front legs with rectangular blocks and vase-shaped turned sections; front and side stretchers of 'bobbin' turning. Plain back legs and stretcher.

About 1660.

H. 2 ft. 9½ in., W. 1 ft. 6 in., D. 1 ft. 5 in.

W. 45-1929.

537. ARM-CHAIR for a child; of walnut. The back, arms, and framework of the seat are formed of horizontal rails with ball and reel turning, spiral uprights and splats of wavy outline; the back uprights are surmounted by knobs. The legs and double stretchers are of ball and reel turning.

Middle of 17th century.

H. 2 ft. 10 in., W. 1 ft. 7½ in.

PLATE II.

W. 31-1913.

538. ARM-CHAIR for a child. The back, which is surmounted by turned finials, slopes inwards towards the top, and is carved in relief with a floral design; the legs, and cross-pieces at the bottom are of baluster form, and the back legs are square-shaped. The legs are splayed; the front legs have

knob turning and the four stretchers below, ball and reel turning. The seat is sunk for a cushion. (The foot rest is modern.)

Formerly in the Maskell Collection.

Middle of 17th century.

H. 3 ft. $4\frac{1}{2}$ in., W. 1 ft. $7\frac{1}{2}$ in.

PLATE 12.

397-1890.

539. ARM-CHAIR for a child. The back uprights, which slope inwards towards the top, are surmounted by knobs; they are joined above by a shaped rail incised with the date 1687, and enclose a plain panel. The arms rest on baluster supports continuous with the front legs, which are splayed outwards.

Dated 1687. (The legs have been cut down.)

H. 22 in., W. $14\frac{1}{2}$ in., D. $12\frac{1}{2}$ in.

Given by the late Sir George Donaldson.

395-1905.

540. ARM-CHAIR for a child. The panelled back is carved with a fleur-de-llys and with the initials E.C. and the date 1724 in sunk relief, the top is pediment-shaped and carved with a conventional flower and leaves, and the whole is enclosed by uprights with incurved finials; the arms curve downwards and rest on baluster shaped supports; the front legs have ball turning, the four stretchers are plain.

Yorkshire; dated 1724.

H. 5 ft. $2\frac{1}{2}$ in., W. 1 ft. 5 in., D. 1 ft. 3 in.

Given by the late Mrs. S. F. Wardle.

W. 28-1925.

541. CHAIR-TABLE. The chair has curved arms and turned baluster legs. The under-surface of the oval back has two shaped rails, which are hinged by means of pins to the back of the arms, thus allowing the back to rotate and, when resting on the arms, to form the top of a table. Below the seat is a drawer. The legs are joined by turned stretchers.

Middle of 17th century.

H. 2 ft. $3\frac{3}{4}$ in., T. 3 ft. $\frac{1}{2}$ in. by 2 ft. $10\frac{3}{4}$ in.

PLATE 13.

909-1907.

In the inventory at Gilling Castle, Yorkshire, made for Sir Thomas Fairfax in 1624, is 'a chare uncovered with a falling back for a table.' ('Archaeologia,' Vol. XLVIII, p. 149, 1884.)

UPHOLSTERED CHAIRS

542. ARM-CHAIR, covered with discoloured velvet, originally crimson, with tarnished gold fringes. The chair has a wide rectangular back with

egg-shaped finials at the corners. The arms are shaped; and the lower portion is of X-form with a circular medallion at the intersection of the legs, which are united by chamfered stretchers, and have shaped crockets on their under surfaces. The framework, of a soft wood, is covered with velvet, trimmed at the edges with fringed galon, which is studded with brass-headed nails. There are two cushions in the seat.

English. Early 17th century.

H. 4 ft. 2 in., W. 2 ft. 9 in., D. 2 ft. 3 in.

PLATE 14.

W. 12-1928.

This chair, of a very rare type, of which examples were made only for palaces and a few great houses, was formerly in the possession of William Juxon, Archbishop of Canterbury, who attended Charles I on the scaffold. At his death in 1663 it passed, together with his residence, Little Compton Manor House, near Moreton-in-Marsh, to his nephew and heir, Sir William Juxon, and finally to Lady Juxon, first wife of the Archbishop's great nephew, who married subsequently Viscount Fane. Lady Fane died in 1792, and the chair was then purchased by a member of the Cox family of Birmingham, being later bequeathed to the Moreton-in-Marsh Cottage Hospital by Mr. Sands Cox of Wheelbarrow Castle (see the 'Gentleman's Magazine' 17th December 1794, Vol. LXIV, Part I; and November 1808, Vol. LXXVIII, Part II). This was reputed to be the actual chair on which Charles I sat at his trial in Westminster Hall, but the claim is founded on a comparatively recent tradition, and on examination cannot be substantiated.

(See also 'King Charles I's Chair,' by Charles R. Beard, in 'The Connoisseur,' July, 1928, p. 228.)

543. FOOTSTOOL belonging to the Arm-Chair and covered in the same manner. It is of oblong form with turned feet.

Early 17th century.

H. 1 ft. $7\frac{3}{4}$ in., W. 1 ft. $9\frac{3}{4}$ in., D. 1 ft. $2\frac{1}{2}$ in.

PLATE 14.

This Arm-Chair and Footstool were purchased with the aid of a grant from the National Art-Collections Fund.

W. 13-1928.

544. CHAIR, of farthingale type. It is covered in 'Turkey Work' embroidery in coloured wools. The corners of the legs and uprights are chamfered.

English. About 1610. (The embroidery of slightly later date.)

H. 3 ft. 1 in., W. 1 ft. 7 in., D. 1 ft. 4 in.

Croft Lyons Bequest.

W. 63-1926.

545. CHAIR ('FARTHINGALE' CHAIR) of walnut, covered with woollen cloth decorated with applied embroidery in coloured silks on canvas. The front legs are plain columns joined to the back by stretchers close to the

ground. The upholstery covers the back and seat; and on the latter it slightly overlaps. The embroidered design, which has perished on the seat and for the most part on the back, consists of three bands entwined with lilies.

About 1615.

H. 3 ft., W. 1 ft. 10 in., D. 1 ft. 9½ in.

PLATE 16.

W. 1-1912.

Compare Farthingale chair at Knole, Kent, figured in Macquoid, 'History of English Furniture,' Vol. I, fig. 147.

The farthingale or hoop petticoat (French *vertugale*; from the Spanish *Vertugado*, a rod or shoot, hence a hoop) which was first worn in the days of Queen Elizabeth, increased enormously in the extravagant court of James I, and this peculiar type of stuffed chair without arms and with widened seat was presumably devised in order that the huge high-hipped farthingale might be displayed to its full extent when its wearer was seated. (For Farthingales: see 'Shakespearian Dress Notes, II. Farthingales,' by F. M. Kelly, in 'Burlington Magazine,' Vol. XXIX, p. 357, 1916. Also Kelly & Schwabe, 'Historic Costume,' chap. iii, pp. 73-74, Plate XXIV, etc.)

546. ARM-CHAIR; the back and seat covered with knotted woollen pile ('Turkey Work'). The front legs and arm supports are turned, the back legs and stretchers are rectangular. The design of the woolwork covering consists of a series of detached stems of roses and other flowers arranged in rows, and the front of the seat of a band of roses springing from a continuous wavy stem, the whole on a cream-coloured ground sprinkled with black spots.

From the collection of the Marquess of Anglesey, Beau Desert, Warwickshire. First half of 17th century.

PLATE 15.

H. 3 ft. 2 in., W. 2 ft. 4 in., D. 1 ft. 9 in.

W. 30-1923.

547. CHAIR, of farthingale type; the back and seat covered with knotted woollen pile ('Turkey Work') of floral pattern, the back bears the date 1649 and the letters $\frac{G}{SC}$. The front legs and rail are spiral.

From Leyburn, Yorks. Dated 1649.

PLATE 16.

H. 2 ft. 7¼ in., W. 19½ in., D. 16¾ in.

428-1896.

548. ARM-CHAIR of walnut; the back, arms and seat padded and upholstered in black leather fixed with brass nails. At the sides are winged projections, and the back is adjustable by means of carved iron ratchets; metal supports are let into the arms. The framework is formed of baluster turning.

About 1680.

H. 3 ft. 11¾ in., W. 2 ft. 3 in., D. 2 ft. 3 in.

W. 40-1927.

549. CHAIR; the back and seat covered with leather studded with triple rows of brass-headed nails. The front legs are turned, and the front rail carved with a cherub's head and scrolls. The back legs and the stretchers are plain.

About 1660.

H. 3 ft. 3 in., W. 19 in.

94-1893.

550. CHAIR; the back and seat covered with leather. The back, inclined at an angle, consists of two uprights of knob turning with finials, and in the centre a panel of leather stretched over a frame, padded and secured by rows of brass-headed nails. The front stretcher is of vase-shaped turning.

About 1660.

H. 3 ft. 7 in., W. 1 ft. 9½ in., D. 1 ft. 10 in.

W. 29-1928.

551. CHAIR; the back and seat covered with leather and studded with brass-headed nails; the front legs and front rail have ball turning; the two side stretchers and the back stretcher are plain.

About 1660.

H. 2 ft. 11 in., W. 1 ft. 7 in.

W. 9-1923.

552. SETTLE, on four rectangular legs united by stretchers; the upright back divided into panels with carved mouldings, the four above the seat each containing a rosette within a guilloche design; the arms slightly curved; below the seat is a rail with circular and oblong strapwork.

From Dawley, Shropshire. Early 17th century.

H. 4 ft. 1½ in., L. 3 ft. 4 in., D. 1 ft. 7½ in.

W. 60-1925.

STOOLS

553. STOOL ('Joint' Stool). The seat has a moulded edge and rests on four turned legs carved with concave gadrooning, which are joined beneath the seat by rails with carved borders and below by plain stretchers.

Late 16th or early 17th century.

H. 1 ft. 9 in., W. 1 ft. 6 in., D. 11 in.

PLATE 17.

Given by E. Peter Jones, Esq.

W. 9-1922.

554. STOOL ('Joint' Stool). The seat has a moulded top and rests on four slightly bulbous and fluted legs which are joined beneath the seat by rails with channel mouldings. The stretchers are missing.

Late 16th century.

H. 1 ft. $7\frac{1}{4}$ in., W. 1 ft. $5\frac{1}{4}$ in., D. $9\frac{1}{2}$ in.

Given by Colonel H. H. Mulliner.

W. 4-1913.

555. STOOL ('Joint' Stool) for a child; the seat has a moulded edge and rests on four turned legs which are joined beneath the seat by rails with moulded edges and below by plain stretchers.

First half of 17th century.

H. 1 ft. 3 in., W. 1 ft. 3 in., D. $9\frac{1}{2}$ in.

Given by E. Peter Jones, Esq.

W. 10-1922.

Joint stools were seldom especially designed for the use of a child.

556. STOOL ('Joint' Stool), of pearwood; the seat has a moulded edge and rests on four turned legs, which are joined beneath the seat by rails and below by plain stretchers.

First half of 17th century.

H. 1 ft. $8\frac{1}{2}$ in., W. 1 ft. $5\frac{3}{4}$ in., D. $10\frac{3}{4}$ in.

Given by E. Peter Jones, Esq.

W. 11-1922.

Joint stools are rarely made in other wood than oak.

557. STOOL ('Joint' Stool), square, with moulded top, and turned baluster legs joined beneath the seat by carved and moulded rails, and below by plain stretchers.

Middle of 17th century.

H. 1 ft. 3 in., W. 1 ft. $1\frac{1}{2}$ in.

Given by F. E. Williams, Esq.

W. 13-1922.

558. STOOL ('Joint' Stool), of oak; the seat has a moulded edge and rests on four legs with ring and ball turning, which are joined beneath the seat by rails with carved edges, and below by plain stretchers. (The feet have been restored.)

Middle of 17th century.

H. 1 ft. $9\frac{1}{2}$ in., W. 1 ft. 5 in., D. 10 in.

Given by E. Peter Jones, Esq.

PLATE 17.

W. 12-1922.

559. STOOL ('Joint' Stool). The seat has a moulded edge, and rests on four turned legs, which are united beneath the seat by four rails with moulded edges, and joined near the ground by four plain stretchers.

West Country. Middle of 17th century.

H. 1 ft. $10\frac{3}{4}$ in., L. 1 ft. 6 in., W. 1 ft. 1 in.

264A-1908.

560. BOX-STOOL, square. The hinged top has a moulded edge; the framework below the top has a channel moulding and the front rail is carved with the initials K. S. The four turned legs are joined by plain stretchers.
17th century.
H. 12½ in., W. 14 in. 422-1907.

561. BOX-STOOL, square. The hinged top has a moulded edge below the top in a deep framework; the four short legs have knobbed turning and are joined by four plain stretchers.
17th century.
H. 17¼ in., W. 14½ in. 423-1907.

562. FORM; the framework below the seat is carved on all sides with lunette ornament, the baluster legs at either end are united by a single broad central stretcher.
Early 17th century.
H. 1 ft. 10 in., L. 8 ft. 1 in., D. 1 ft. 1 in. W. 223-1923.

CHESTS

563. CHEST. The front has three panels, the centre one carved with a conventional pomegranate, the other two each with a male and female bust in profile. The stiles and rails are moulded; the top rail is incised with the inscription FERE GOD T. . . . LOVE GOD. The lid is fitted with four panels in a moulded framework.
Late 16th century.
H. 2 ft. 2 in., W. 4 ft. 1 in., D. 1 ft. 8 in. 833-1898.

564. CHEST. The front has three carved arches enclosing panels inlaid with geometrical designs, and the initials T.S. The stiles are carved with palm ornament and the rails above and below with guilloches.
Said to have come from Bishopsthorpe Palace, York. Late 16th century.
H. 2 ft., W. 5 ft., D. 2 ft. 1 in. 7270-1860.

565. CHEST ('Nonesuch' Chest), with marquetry of holly and bog oak. On the front are two raised architectural devices each enclosing a representation in marquetry of a domed and turreted building (supposed to represent the Palace of Nonesuch, in Surrey), between and on each side of which is a

turret from the same building; above is a row of dormer windows, the rest of the surface being covered with bands of geometrical ornament. On the front of the lid is a band of checkers; the ends are also inlaid and are fitted with iron drop handles.

Compare Writing Desk, No. 582.

Late 16th century. (Restored.)

H. 23 in., W. 4 ft. $\frac{1}{2}$ in., D. 23 in.

PLATE 18.

342-1905.

The name *Nonsuch* or *Nonesuch* is given to early inlaid chests of this type in which the design of the inlay is architectural in character and represents a quaint building with castellations, high-pitched roofs, cupolas and steeples set with vanes, and flying flags.

Nonsuch or Nonesuch Palace, at Ewell, in Surrey, was so called as being without equal. It attained great popularity, and the term *Nonsuch* was applied to such things as 'Nonsuch apples,' 'Nonsuch lotteries,' 'Nonsuch chests.' The palace was built by Henry VIII, and was given by Charles II to Lady Castlemaine, whom he created Baroness Nonsuch, and by her it was finally pulled down.

(For account of Nonsuch see Blomfield, R., 'Renaissance Architecture in England,' pp. 16-18; Gotch, J. A., 'Early Renaissance Architecture in England,' pp. 33-36; 'Nonsuch and Theobalds,' by H. C. Andrews, in 'Architectural Review,' Vol. XXXVII, p. 59, and Vol. XXXIX, p. 56, 1915-16.)

It is also suggested that the source from which this peculiar decoration on these chests came was Nonsuch House on London Bridge (see Roe, F., 'The Connoisseur,' Vol. LVIII, p. 205, 1920). But there is no reason to suppose that either of the two buildings entitled Nonesuch are represented, rather than any other typical Tudor or Elizabethan house, conventionalized for purpose of design.

566. CHEST. The lid has deeply moulded edges, mitred at the corners; it bears a small shield-shaped silver plate engraved with the initials E.H. The front is composed of three classical arches with fluted pilasters, framed in boldly carved egg-and-tongue mouldings; the stiles, frieze, and bottom rail are all fluted. The sides are divided into two panels by moulded stiles carved with nicking. The interior is also panelled, the stiles being treated in a similar manner; at one end is a till from which the lid is missing.

About 1600.

H. 2 ft. 7 in., W. 5 ft. $1\frac{1}{2}$ in., D. 1 ft. $10\frac{3}{4}$ in.

PLATE 19.

W. 105-1926.

567. CHEST. The front has four panels inlaid with symmetrical designs in holly and bog oak. The upper rail is carved with lozenges and rosettes alternating, the lower has a band of perpendicular flutings.

Early 17th century.

H. 2 ft. $9\frac{1}{2}$ in., W. 5 ft. 10 in., D. 2 ft. $2\frac{1}{2}$ in.

PLATE 20.

69-1893.

568. CHEST. Cypress wood, the front incised with the Royal Arms of the United Kingdom, two-headed eagles, and other ornament.

Early 17th century.

H. 2 ft. 9½ in., L. 5 ft. 1 in., W. 22¾ in.

299-1878.

Probably made in South Germany or North Italy for importation into England.

569. CHEST. The front has three carved arches enclosing panels carved with vases of flowers; the stiles are carved with palm design, the upper rail with strapwork and the lower with lunettes.

Early 17th century.

H. 2 ft. 7 in., W. 5 ft., D. 2 ft.

1390-1874.

570. CHEST. The four panels of the front are decorated with similar designs, each consisting of a five petalled rosette in the middle within a framework of scrolling bands, with which are interlaced scrolling leafy bands. The end stiles, which are prolonged to form feet, are carved with wavy leafy stems. The other stiles are each decorated with rosettes within scrolling and interlacing bands forming alternately square and round compartments. The top rail is ornamented with a row of semicircular compartments formed of floral scrolls. The ends are composed of two plain panels. From a farmhouse in Cornwall. Early 17th century. (The lid and bottom are modern.)

H. 2 ft. 8½ in., W. 5 ft. 8 in., D. 2 ft. 1½ in.

W. 35-1909.

571. CHEST. The top, bottom, back and ends formed of single boards. The front has three panels carved with lozenge ornament; the stiles are carved with palm design, the rail above with lunettes and that below with a guilloche pattern. The lock is fitted with an iron escutcheon.

First half of 17th century.

H. 2 ft., W. 3 ft. 8 in., D. 1 ft. 5 in.

Given by F. L. Lucas, Esq.

W. 6-1918.

572. CHEST. The front has three panels, each divided by mouldings into a central rectangle within four L-shaped compartments, in the centre being a lozenge inlaid with holly and bog oak. The upper rail is decorated with a band of flutings. The ends have each two panels within moulded framework. Inside is a till with hinged lid.

First half of 17th century. (Restored.)

H. 2 ft. 3½ in., L. 4 ft. 1 in., D. 19½ in.

634-1906.

573. CHEST. The front has three panels, each painted in colours with a vase of roses, tulips and carnations on a white ground; the upper rail has

two sunk panels painted black; the four stiles have grooves painted black, the two outer filled with dentils, many of which are missing.

From Nottinghamshire. Middle of 17th century.

PLATE 21.

H. 2 ft. 2 in., W. 4 ft. 10 in., D. 1 ft. 10 in.

W. 27-1913.

574. CHEST. The top rail of the front is carved with a band of S-shaped scrolls and the centre rail with a somewhat similar band; between these are four oblong sunk panels, and below are five small square panels.

First half of 17th century.

H. 2 ft., W. 3 ft. 1 in., D. 1 ft. 6 in.

Bernard H. Webb Bequest.

W. 126-1919.

575. CHEST. The four front panels are carved with conventional floral designs. The upper rail is carved with a scrolling pattern and the lower with lunettes; the two outer stiles have rosettes in circles and foliage, and the three inner scroll designs. On either side of the keyhole is incised the inscription: 'THIS . IS . ESTHER . HOBSONNE . CHIST . 1637.'

From Lincolnshire.

PLATE 22.

H. 2 ft. 5½ in., W. 5 ft. 6 in., D. 2 ft. 2¼ in.

527-1892.

The family of Hobson, for whom the chest was made, were tenant farmers on Lord Yarborough's estate in Lincolnshire. A member of the Hobson family gave the chest to the landlord of the Woolpack Inn, at Brigg in Lincolnshire, from whom it passed into the possession of Mr. Edward Peacock, of Bottesford Manor, near Brigg, and at his sale in 1892 it was purchased for the Museum.

Chist is the North country form of the word *Chest*, and corresponded with the term *Kyst*.

576. CHEST of elm. The front is carved with flat ornament consisting of bands of gryphons and scrollwork, enclosing lozenges filled with leafage; the ends each carved with two similar lozenges. In the centre of the front is a panel with the initials I.G.; and around the base is the inscription:

BY ' IAMES : GRIFFIN

16. THIS : CHEST • WAS : MAD : IN : THE • YEARE : OF : OVR. 39

LORD : GOD • ANO : DO.

The lower edge of the base is shaped. The background of the carved panels have traces of red and green paint. The lockplate, of wrought iron, is of heraldic shape with a coronet and with animal supporters.

Dated 1639.

H. 2 ft. 2 in., L. 4 ft. 9½ in., D. 1 ft. 9¼ in.

PLATE 23.

W. 30-1913.

Said to have been sold from the Old Castle Inn, Old Sarum, Wiltshire, and to have been connected originally with the Pitt family, of Stratford Castle, Old Sarum.

577. CHEST. The lid has a thumb moulding; the centre of the frieze surrounding the key hole is carved with strapwork ornament; the front is divided into three panels by four pilasters carved with flutings and strapwork having shaped corbels above; the centre panel has raised mouldings of geometrical design, those on either side being plain; the sides are divided by moulded vertical stiles and base is surrounded by a moulding of ogee section.

About 1660.

H. 2 ft. $3\frac{1}{2}$ in., W. 1 ft. $7\frac{1}{2}$ in., D. 2 ft. 8 in.

W. 85-1929.

578. CHEST of elm, constructed of six boards; the front is carved with two panels of interlacing strapwork separated and flanked by laurelled bands, below is a border of rosettes, and above the inscription: 'ELIZABETH LOVELL, 1640.' The ends are cut below in the form of a pointed arch. The lid is moulded on the front and back, and the edge of the ends is nicked.

From Shrewsbury. Dated 1640.

H. 1 ft. 8 in., W. 2 ft. 6 in., D. 1 ft. 5 in.

W. 31-1926.

579. CHEST of elm, constructed of single boards, the ends terminating below with ogee-shaped openings; the front is carved with three arches and floral and conventional ornament in low relief, and with punched designs. The top incised with the initials T.H. and the date 1697. The carving partly coloured in red and black.

Dated 1697.

H. 1 ft. 10 in., W. 4 ft. $\frac{1}{2}$ in., D. 1 ft. 4 in.

W. 50-1914.

580. TRAVELLING TRUNK of wood covered with leather. The top is surmounted by a conical projection for a 'steeple' hat, and bears the date 1649 in brass-headed nails. The interior is lined with canvas.

Dated 1649.

H. 2 ft. 1 in., W. 3 ft. 3 in., D. 1 ft. 6 in.

Given by Col. Henry Howard, F.S.A.

W. 28-1923.

'The trunk belonged to Edward Bushell (born 1604, died 1671), of Cleeve Prior Manor House, Worcestershire. His grandson, Thomas Bushell, inherited his property and the trunk. Thomas Bushell's aunt, Mrs. Gardner, widow of Dr. Gardner, a surgeon formerly practising in the East End of London, was the mother-in-law of Captain Thomas Bowrey, and outlived not only her husband but also her daughter. Thomas Bushell was appointed her executor.

'The trunk contained together with interesting letters, etc., some relating to my family and the Bushell family, an important collection of the papers and letters of Captain Thomas Bowrey

(see Hakluyt Society, Series 2, Volume 12, *Geographical Account of Countries round the Bay of Bengal* 1669-1679, by *Thomas Bowrey*) of the greatest interest to students of the late 17th and early 18th century. The trunk was hidden away in a dark attic in the Manor House and I purchased it from the owners of the property in 1922.' (Extract from a letter from Col. Howard.)

BOXES AND CABINETS

581. BOX WITH DRAWERS, with marquetry of rosewood and other woods and composition. Fitted with two short and one long drawer, with knob handles. Decorated on the top with a panel containing a cartouche and floral sprays within a border of floral scrollwork issuing from two baskets; on the drawer fronts, the back and sides, are vases of flowers.

About 1560.

H. $8\frac{1}{4}$ in., W. $17\frac{3}{4}$ in., D. $16\frac{1}{4}$ in.

W. 56-1910.

See 'A 16th century Inlaid Box,' in 'Burlington Magazine,' Vol. XXI, p. 13, 1917.

582. WRITING DESK inlaid with holly, bog oak, and stained woods. The top and hinged sloping lid are decorated with an arrangement of bands of checker ornament. On the front, back, and sides are designs of buildings (in the style of the Palace of Nonsuch) within borders of chequer ornament; on each side is also an inlaid eight-pointed star. The lid has a ledge and the front a moulded base. Inside are eight drawers (three missing) with moulded fronts, the framework of the drawers being decorated with chequer ornament in paint in imitation of inlay. Two of the drawers are lined with leaves from a 16th century edition of the Bible in English.

Second half of 16th century.

H. 12 in., W. 2 ft. $3\frac{1}{8}$ in., D. 1 ft. 8 in.

PLATE 24.

W. 4-1911.

Compare Chest No. 565.

583. DESK AND STAND. The top of the desk, (which is partly sloping,) and the rest of the surface, is bound by iron bands pierced with scrollwork, the sides being fitted with semicircular drop-handles and the front with a pierced lock-plate. Inside is a compartment containing three wells closed by lids, and three drawers below concealing a narrow upright receptacle open at the top. The four baluster legs of the stand are joined above by rails, ornamented with bands of stamped rosettes and grooved borders, those in front and behind resting on brackets. The stretchers and the four ball feet are modern.

The desk, 16th century; the stand, 17th century.

H. 3 ft. $\frac{3}{4}$ in., W. 21 in., D. $14\frac{7}{8}$ in.

1387-1903.

584. WRITING DESK, carved on the sides with interlacing vine branches, below which, continued round the front, is a border of roses and lozenges enclosing quatrefoils, with a moulding at the bottom enriched with scroll and leafy ornament. In front are two brackets. There are two iron hinges terminating in fleur-de-lys, and an iron lock escutcheon. The interior is fitted with a shelf and a drawer divided into two compartments.

Late 16th or early 17th century.

H. 1 ft. 2 in., W. 2 ft. 1 in., D. 1 ft. 7 in.

PLATE 24.

W. 80-1911.

585. WRITING DESK, with sloping lid, the front carved with rosettes within guilloches.

Purchased by donor at Felixstowe, Suffolk. Early 17th century.

H. 10½ in., W. 2 ft., D. 1 ft. 3½ in.

Given by H. Clifford Smith, Esq.

W. 4-1919.

586. BOX, of ash, inlaid with pearwood, holly, and bog oak. The top is covered with a design of roses and various birds. On the front of the box are three male figures in late Elizabethan costume, with cocks and other birds, roundels and roses; the latter device is repeated on each side of the box with a conventional tree and birds. There is a pierced metal escutcheon on the front. The inside is fitted with a compartment with lid, and is lined with a hand block printed paper decorated with a diaper of Tudor roses and other patterns; the paper being sheets from Camden's 'Remains Concerning Britain,' dated 1615.

About 1600.

H. 10 in., L. 2 ft. 6½ in., D. 22 in.

PLATE 25.

W. 17-1910.

587. BOX, triangular, on stand. The box has a hinged top and a shield-shaped iron lock-plate, the interior being lined with an early 17th century paper printed from wooden blocks, and portions of a calendar dated 1680. The stand is modern.

English. Early 17th century.

H. 2 ft. 5¾ in., W. 2 ft. 6½ in., D. 1 ft. 3¼ in.

Croft Lyons Bequest.

W. 51-1926.

588. BOX ('Bible Box'). The front is carved with two dragons terminating in floral ornament and having small oak branches issuing from their mouths; the space between them is occupied by a plain shield, two small discs, and a rosette.

Early 17th century.

H. 8¾ in., W. 2 ft. 1⅜ in., D. 19½ in.

266-1908.

589. BOX ('Bible Box'). The front and sides are carved with ornamental S-shaped scrolls arranged in pairs.

17th century. (Restored.)

H. 9 in., W. 2 ft. $4\frac{3}{4}$ in., D. 18 in.

225-1897.

590. BOX, of walnut, decorated on all sides with chip carving of various designs. The front bears the incised inscription: 'E.W. 1648.'

Dated 1648.

H. $12\frac{1}{4}$ in., W. $19\frac{5}{8}$ in., D. $13\frac{7}{8}$ in.

433-1896.

591. BOX, of applewood, carved with incised designs. On the top is the date 1699, and the initials T.N., and an oval medallion carved with a bird on a tree and with cherubs' heads at the corners; the front and sides have geometrical designs in 'chip' carving.

From Exeter. Dated 1699.

H. $4\frac{1}{2}$ in., W. 1 ft. 3 in., D. 1 ft.

W. 37-1919.

592. MONEY BOX, of walnut, of upright rectangular shape, with hasp and band of wrought iron.

Stated to have come from a church in Berkshire. 17th century.

H. 1 ft. $3\frac{1}{2}$ in., W. $5\frac{3}{4}$ in. (square).

Given by H. B. Bompas, Esq.

W. 35-1918.

593. MONEY BOX, octagonal, moulded above and below and having a hinged lid with moulded edge. Partly painted in imitation of graining; the front panel painted with the date 1677; the two panels on either side inscribed: 'Remember the Poore.'

Said to have come from Debenham Church, Suffolk. Dated 1677.

H. $7\frac{1}{2}$ in., W. 1 ft. 4 in.

W. 88-1921.

594. CABINET, with mother-of-pearl inlay, and painted decoration in gold and silver on a black ground. The cabinet is in two stages, each being fitted with a number of small drawers. In the upper stage the doors enclose a case containing four drawers; when this is removed another receptacle is disclosed, which is fitted at the back with looking-glass and has a floor covered with paper printed in a chequer pattern. The drawers are lined with marbled paper, these linings with the looking-glass being, probably, of later date than the cabinet. The decoration consists mainly of gold and silver floral arabesques, with flowers in vases on the large doors and the sides, the effect being heightened by mother-of-pearl inlay. On their inner

sides the doors bear the initials E.W. and a shield of arms—three lozenges conjoined erm—an achievement borne by two families—Gifford of County Devon, and Harrison of Goudhurst, Kent. The doors have trefoil-headed brass hinges and foliated lock-plates.

Early 17th century.

H. 2 ft., W. 1 ft. 7 in., D. 10 $\frac{3}{4}$ in.

PLATE 26.

W. 37-1927.

This is probably the earliest type of cabinet made in England, and closely resembles an example formerly in the Judges' Lodgings, Oxford (see 'The Dictionary of English Furniture,' Vol. I, Cabinets, p. 150, fig. 2, and the 'Burlington Magazine,' Vol. XXXI.) The decoration is very similar in style to that of a box and a set of roundels in the Museum (W. 30-1912, Catalogue No. 633), also a ballot box, dated 1619, belonging to the Saddlers' Company and bearing the arms of James I and the East India Company.

595. CABINET, painted with floral and other designs on black; in front are doors enclosing seven drawers and a centre cupboard; the pedimented top, which is detached, is fitted with a drawer. The whole of the outside and the cupboard door are painted with flowers, fruit, and birds; the drawers are painted with conventional designs in yellow and fitted with brass drop handles. Partly repainted.

Mid-17th century.

H. 1 ft. 4 $\frac{1}{2}$ in., W. 1 ft. 11 in., D. 1 ft.

PLATE 26.

W. 32-1919.

596. BOX, of pine, for a deed or charter, with a circular compartment for the seal; it is lined with paper printed from wood-blocks with a repeating pattern of pomegranates and fleurs-de-lys. The box is covered with tooled brown leather.

From Lacock Abbey, Wiltshire. Late 16th or early 17th century.

H. 2 $\frac{7}{8}$ in., L. 2 ft. 10 $\frac{3}{8}$ in., W. 8 $\frac{7}{8}$ in.

Given by C. H. Talbot, Esq.

500 to 500B-1898.

597. BOX, of pine, for a deed or charter, with a circular compartment for the seal; it is lined with paper printed from wood-blocks with a scrollwork pattern alternating with a cross-shaped device formed by interlacing dotted hands. The box is covered with tooled brown leather.

From Lacock Abbey, Wiltshire. Late 16th or early 17th century.

H. 2 $\frac{3}{4}$ in., L. 2 ft. 10 $\frac{3}{8}$ in., W. 9 $\frac{3}{4}$ in.

Given by C. H. Talbot, Esq.

501-1898.

SIDEBOARDS AND CUPBOARDS

598. BUFFET or SIDEBBOARD, of carved and inlaid walnut, in two tiers each supported in front by a pair of bulbous columns carved with nulling, chevrons and acanthus, and behind by rectangular uprights carved with chevrons; the frieze of the top is decorated in front and on the sides with inlay of chequer work in holly and bog oak, the front opening as a drawer; the middle shelf is inlaid with a geometrical design, its front is carved with strapwork and opens as a drawer; below the bottom shelf is a band of inlay.

Late 16th century.

H. 3 ft. 11 in., W. 4 ft. 2 in., D. 1 ft. 6 in.

PLATE 27.

W. 69-1920.

See 'English Walnut-Tree Furniture of Elizabeth's Reign,' by H. Avray Tipping, in 'Country Life,' Vol. L, p. 625, 1921.

599. SIDEBBOARD. Half-octagonal in plan, consisting of a cupboard above, supported in front on two uprights, which are joined to the back at the bottom by a plain shelf, below which are rails with shaped lower edge. The door and side panels of the cupboard are carved with guilloche ornament and rosettes within a curved band, and the uprights with feather ornament. The top is moulded at the edge and carved with a double scalloped band.

From Wedworthy Court, near Honiton, Devon. First half of 17th century.

PLATE 31.

H. 2 ft. 9 $\frac{3}{4}$ in., L. 2 ft. 7 $\frac{1}{4}$ in., D. 18 $\frac{5}{8}$ in.

784-1907.

600. COURT CUPBOARD. The upper part consists of two cupboards with doors separated by pilasters (partly sliding and concealing keyholes) and a central panel; the doors are inlaid with geometrical ornament and the date 'ANNO 1610,' and the central panel with the initials A.H.M. The projecting cornice rests on two bulbous supports. The surface is carved on the front and sides with round arches, enriched interlacing borders and other ornament of the period.

The lower part is occupied by a cupboard with shelf, closed in front by two panelled doors; the sides also are panelled. Straight iron hinge bands supplant the original scroll-hinges, of which the marks are visible. The cornice moulding is a modern restoration.

From Charlwood, Surrey. Dated 1610.

PLATE 28.

H. 5 ft. 3 $\frac{3}{4}$ in., L. 4 ft. 11 in., D. 2 ft. 1 $\frac{1}{4}$ in.

W. 32-1913.

601. STANDING CUPBOARD. The hinged top forms the lid of a shallow box covered on front and sides with strapwork; below is a cupboard,

closed by two doors, carved with flowering plants beneath round arches and fitted with knob handles. The stiles are decorated with guilloche ornament continued round the sides, and below is a band of flutings.

Somerset or Devon. Middle of 17th century.

H. 3 ft. 3 $\frac{5}{8}$ in., W. 4 ft. 6 $\frac{1}{2}$ in., D. 24 $\frac{1}{8}$ in.

421-1907.

602. CUPBOARD or CHEST with drawers, oak, inlaid with ivory and mother-of-pearl, partly veneered with ebony and other woods. Above is one long drawer, below it is a deep drawer, while the lower portion opens in two doors enclosing three drawers. The fronts of the deep drawer and of the doors have circular applied mouldings within octagons; the corners and the centres of the panels inlaid with ivory and mother-of-pearl; the top drawer is also inlaid and bears the date 1653; the uprights of the framework are decorated with pairs of split balusters. In front are flattened ball feet, the back feet are rectangular.

Dated 1653.

H. 4 ft. 4 in., W. 3 ft. 10 in., D. 2 ft.

PLATE 29.

657-1883.

603. STANDING LIVERY or FOOD CUPBOARD; the two front doors and the sides pierced with ventilation holes forming ornamental patterns, in the upper and smaller panels of scrollwork, and in the lower of floral scrollwork with the date 1663 repeated twice. Each side has two panels similarly decorated with scrolls and conventional leaves.

Somerset or Devon. Dated 1663.

H. 3 ft., W. 4 ft. 7 in., D. 22 in.

424-1907.

604. STANDING LIVERY or FOOD CUPBOARD; the doors in front and the sides pierced with ventilation holes forming an ornamental pattern. The top is sloping; the corner uprights in front terminate above in turned acorn-shaped knobs and below in flat knobbed feet. The front is carved with acanthus foliage and has three sunk panels, the two outer forming doors.

Eastern Counties. First half of 17th century.

H. 2 ft. 9 in., W. 3 ft. 11 in., D 1 ft. 8 in.

PLATE 30.

W. 34-1914.

There are indications of a ledge in front of the sloping front top which was probably used for writing.

605. HANGING LIVERY or FOOD CUPBOARD. The front is enclosed by doors each with two rows of turned balusters one above the other. The front of one door and the uprights on either side are carved with

scrolls of grapes and flowers; and on the framework above and below the doors are remains of a marquetry design. The ends are carved with a guilloché pattern enclosing rosettes.

Early 17th century.

H. 2 ft. 5 in., W. 2 ft. 5 in., D. 8 in.

W. 131-1919.

606. HANGING LIVERY or FOOD CUPBOARD, inlaid with holly and bog oak. The front, divided in the centre by a shelf, has two rows of fifteen turned balusters. Seven of the balusters in the middle of each row form doors hung on pivots. The band of inlay round the edge and across the centre is composed alternately of vertical pieces of holly and bog oak. The sides are panelled.

From Rolvenden, Kent. First half of 17th century.

H. 2 ft. 4½ in., W. 2 ft. 10 in., D. 10½ in.

PLATE 31.

W. 42-1914.

607. HANGING SHELVES, probably intended for plates. In the upper portion of the front are two round-headed arches, carved with strapwork and with applied jewel ornament. The junction of these arches with the shelf bears the date 1655. The framework is carved with upright leafage and running scroll patterns.

Dated 1655.

H. 2 ft. 4 in., W. 3 ft. 2¾ in., D. 7 in.

PLATE 30.

W. 86-1926.

608. SPICE CUPBOARD; the central panel of the door is carved with tulips and foliage, and its framework carved with bands of conventional floral designs and wavy scrolls. The interior is fitted with six drawers and two shelves. On the ends are wrought iron handles.

Middle of 17th century.

H. 1 ft. 6 in., W. 1 ft. 5 in., D. 8 in.

W. 16-1928.

609. WARDROBE, with two doors each having four upright panels, the two upper decorated with split baluster ornaments. Below the doors are five oblong panels with moulded borders. The ends are each formed of four oblong panels; the cornice is moulded.

Middle of 17th century.

H. 5 ft. 7 in., W. 5 ft. 4 in., D. 1 ft. 5 in.

Bernard H. Webb Bequest.

W. 125-1919.

A wardrobe or cupboard of this character is found in contemporary inventories described as a 'Wainscott press.'

TABLES

610. TABLE, oak, with elm top; the framework is slightly moulded on the front and ends; the four legs are square and chamfered at the angles; they have brackets above, and are united below by plain stretchers.

16th century.

H. 2 ft. 4 in., D. 8 ft. $1\frac{1}{2}$ in., W. 2 ft. 6 in.

Given by A. G. Ross, Esq., in memory of his brother, the late Robert Ross, Esq.
W. 28-1919.

611. DRAW-TABLE; the top rests on a framework inlaid on each side in sycamore, bog oak, and other woods with chequer pattern and other ornament in panels bordered with diagonal lines. Below this is a narrow carved band of conventional ornament. The four legs are of heavy baluster form, each composed of a modified Ionic capital, a bulbous body carved above with gadroons and below with acanthus and resting on a turned base. They are connected below by four moulded stretchers.

Said to have come from Spains Hall, Finchinfield, Essex. About 1600.

H. 2 ft. $8\frac{3}{4}$ in., L. closed, 6 ft., with leaves extended, 11 ft. $2\frac{1}{2}$ in., W. 3 ft. $9\frac{1}{4}$ in.

PLATE 32.
384-1898.

Compare inlaid Elizabethan table at Nettlecombe. (See 'Country Life,' May 2, 1914.)

612. TABLE (Dining Table); the frieze is carved in front with lunettes and has four carved brackets at the angles; the six turned baluster legs united below by stretchers.

From Kiddall Hall, Yorkshire. Middle of 17th century. PLATE 33.
H. 2 ft. 7 in., W. 9 ft. 2 in., D. 2 ft. 9 in. W. 66-1920.

The top is branded with the initials R. B., probably for Randall Borroughes, of the Manor House, Long Stratton, Norfolk, who married about 1760, Elizabeth Maria Ellys, heiress, of Kiddall Hall, Yorks.

613. SIDE TABLE, or SIDEBOARD, with rectangular top, the frieze carved on three sides with S-shaped scrolls; the four turned baluster legs united below by stretchers, the front one of which is missing.

17th century.

H. 2 ft. $3\frac{1}{2}$ in., W. 5 ft. $2\frac{3}{4}$ in., D. 2 ft. $3\frac{1}{2}$ in.

Henry L. Florence Bequest.

W. 62-1917.

614. SIDE TABLE; semicircular in plan. The top is formed of two hinged flaps, the upper when turned back completing the circle; the under

one covers a compartment, the front of which is carved with strapwork designs with a pyramidal 'jewel' ornament in the centre. The table has three turned baluster legs joined below by plain rails; the upper flap rests on a 'gate' support formed of half of one of the legs.

West Country. First half of 17th century.

H. 2 ft. 7 in., W. 3 ft. 8 in. by 3 ft. 7 in. when open.

PLATE 34.

425-1907.

615. SIDE TABLE. The top, formed of two boards, projects beyond the frame. Below is a drawer with two moulded horizontal panels divided by a narrow vertical panel; it runs upon bearers fixed to the sides, and is supported on a moulded bar with two pierced and scrolled brackets beneath it. The turned legs are intersected by square blocks, and are united by a baluster turned stretcher in front, two side and one central stretcher of the same character, and, at the back, by a plain stretcher.

About 1660-70.

H. 2 ft. $4\frac{1}{4}$ in., L. 2 ft. $8\frac{1}{2}$ in., D. 1 ft. $11\frac{3}{4}$ in.

W. 75-1928.

616. TABLE ('gate leg'). The oval top has two hinged flaps which are supported by movable 'gates' with baluster legs and rails; at each end is a single broad moulded upright, carved at the top with a leaf within a semicircle and resting on a wide 'trestle' foot, the feet being connected by a flat stretcher.

West Country. First half of 17th century.

H. 2 ft. $6\frac{1}{2}$ in., top 3 ft. $8\frac{1}{2}$ in. by 3 ft. $8\frac{1}{2}$ in.

PLATE 35.

W. 48-1910.

617. TABLE ('gate leg'). The oval top has two hinged flaps which are supported by movable gates with flat legs and stretchers; at each end is a single upright of flat baluster form, fret cut, resting on a wide foot; the feet being connected by a broad flat rail, into which the 'gates' fit.

West Country. 17th century.

H. 2 ft. 2 in., W. 3 ft. 1 in., D. 2 ft. 4 in.

428-1907.

618. TABLE ('gate leg'), walnut. The oval top, when open, is supported on a framework formed of four turned legs with shaped feet, joined above by plain rails and below by stretchers; the two long stretchers are shaped to receive the supports on which rest the two hinged flaps of the top.

Second half of 17th century.

H. 2 ft. 4 in., top (open) 3 ft. $1\frac{1}{4}$ in. by 2 ft. $10\frac{1}{2}$ in.

431-1907.

619. TABLE-SETTLE. The lower part is in the shape of a chest, of which the centre portion of the top is hinged. The turned uprights at each

corner are continued upwards and are united above by two arms. Upon the latter rests a plain top, forming a table, which is attached to the backs of the arms by wooden pegs and when raised forms a back to the settle. The horizontal parts of the seat-framing are carved with semicircular ornaments filled with palmettes, and the panel between the back arms is similarly carved with interlacing semicircles. The whole rests on two rails roughly carved in front in imitation of claws.

Middle of 17th century. (Restored.)

H. 2 ft. 9½ in., L. 5 ft. 11 in., W. 2 ft. 3 in.

PLATE 36.

265-1908.

MISCELLANEOUS

620. GAMES BOARD of walnut, inlaid on one side with lines and dots for the game of 'Fox and Geese,' the initials Q C T M, an eagle displayed, and the date 1595; on the reverse side the board is inlaid for chess in dark and light woods. Around the edges is a raised moulding.

Dated 1595.

H. 1 ft. 2⅝ in., W. 1 ft. 2⅜ in.

W. 18-1929.

This game was played in England as early as the 13th century. There are 17 pieces called geese, and another representing the fox. The object is to shut the fox up so that he cannot move. (See Strutt's 'Sports and Pastimes,' edited by J. Charles Cox, pp. 258-9.)

621. BACKGAMMON BOARD of inlaid walnut. It consists of two sections folding in the centre with iron hinges. The boards are enclosed by a raised framework which is mitred at the corners and moulded on the inner side. Each board is inlaid with trefoil-headed 'points' in dark and light wood alternately, and in the centre is an oblong panel with an inlaid pattern of scrolled foliage. When closed, the boards are secured by a modern brass catch.

English. Early 17th century.

H. (closed) 2½ in., L. 2 ft. 2¼ in., D. 1 ft. 1⅛ in.

PLATE 37.

W. 26-1928.

Backgammon was known as 'Tables' throughout the Middle Ages and until the 17th century.

622. CIRCULAR DISH of painted beechwood. In the centre of the bowl is painted the standing figure of a woman wearing a ruff and farthingale; the background is ornamented with a wreath of leaves and conventional fruit trees. The rim is decorated with a band of conventional fleurs-de-lys.

Late 16th century.

H. 3 in., W. 1 ft. 6½ in. and 1 ft. 7¾ in.

W. 81-1911.

See 'Proceedings of the Society of Antiquaries of London,' 2nd Series, Vol. XXVIII, p. 78, 1916. There is a similar dish, 17 in. in diameter, painted with a figure of a cherub and other ornament in the Museum of the Historic Society of Lancashire, at Liverpool.

623. STANDING CUP of turned and engraved pearwood, bearing the Royal Arms of James I, a dragon, a stag, and a griffin, and the following inscriptions: (1) on the bowl: 'BY VERTUOUS LIVING DOTH . . . u honour rise: an evil live brings infamie and shame to follow his Counsell that is most wise brings endless Glory and immortall fame and such as on earth Gods Glory Do advance shall ever BE had in Remembrance' and 'But sure the name of evil Doers shall rott: Eternall wo shall fale vnto their Lott: For every one shall Receive acording to the works Donne' and (2) on the foot: 'Drinke well and welcome You that CHRISTIANS BE: You that have sured faith and sound Repentance . . .'

Dated 1617.

H. $11\frac{7}{8}$ in., D. of bowl $6\frac{5}{8}$ in.

Bequeathed by E. S. Clarke, Esq.

W. 50-1913.

See 'Heraldic Wooden Cups of the Jacobean Period,' by H. Clifford Smith, in 'The Connoisseur.' January, 1924.

624. STANDING CUP AND COVER of turned pearwood, engraved with the arms of Great Britain and Ireland, and the initials I. R., the coronet of the Prince of Wales, and the letters C. P., heraldic birds and animals, quotations from Scripture, and poetry relating to the subject of the Eucharist.

Dated 1620.

H. 1 ft. $6\frac{1}{2}$ in., D. of mouth $6\frac{7}{8}$ in.

PLATE 38.

Given by the Rev. G. Townshend Hudson.

275-1872.

625. STANDING CUP AND COVER of turned and engraved pearwood. The cover has a turned knob, and is divided by curved bands into three compartments, each containing a fish, one bearing also the date 1648 and another the initials M. P. The bowl is divided into three round-arched compartments containing a stag, a mythical bird and a unicorn. The baluster-shaped stem is plain. The foot is decorated with conventional flowers.

Dated 1648.

H. (with lid) $11\frac{1}{8}$ in., D. (of lid) $7\frac{3}{8}$ in., D. (of bowl) 5 in.

Bequeathed by E. S. Clarke, Esq.

W. 51-1913.

See 'Proceedings of the Society of Antiquaries,' 2nd Series, Vol. XII, p. 351, 1889, where this cup and No. 623 are fully described.

626. STANDING CUP of turned pearwood, with a silver rim, and fitted with a nest of five tumblers of pearwood similarly mounted with silver.

Mid-17th century.

Cup, H. 8 in., D. $4\frac{1}{2}$ in. Tumblers, H. from 4 in. to $2\frac{1}{4}$ in.

Given by E. Peter Jones, Esq.

W. 23-1920.

See 'Proceedings of the Society of Antiquaries,' March 11, 1920, and 'Country Life,' 1920, p. 842, fig. 7.

627. MAZER BOWL of stained limewood, with incised ornament and the following inscription: 'Honor and thanks for euermore o tyme vnto thy name : euen fo be it lord : be it fo thou myghtye god of tyme : anno domini 1610.'

H. $3\frac{1}{4}$ in., D. $8\frac{1}{8}$ in.

396-1907.

628. DISH of wood, painted with conventional floral designs and figures of birds, in gold, heightened with red, white, and green, on a black ground; in the centre is a shield, *gules a bend or*.

Mid-17th century.

D. 1 ft. 5 in.

Given by Lady Lister.

W. 16-1919.

629. EIGHT CIRCULAR PLATTERS (Roundels) of sycamore; each platter is painted and gilt with a central fruit, floral, or other device, and a quotation within a circular medallion which is surrounded by concentric bands of scroll, leaf, and fruit ornament; amid these bands is another quotation. Enclosed within a turned case, the lid of which is similarly decorated with the royal arms of the time of Queen Elizabeth and the motto, 'DIEV ET MON DROIET'; the whole is surrounded by a border of floral and interlacing ornament between two narrower bands of fruit devices.

Late 16th century.

Average Circumference of the platters $5\frac{3}{8}$ in., Depth of case $6\frac{1}{2}$ in.

333 to 333g-1898.

630. SIX CIRCULAR PLATTERS (Roundels), painted and gilt with flowers and rhyming inscriptions. In wooden box.

Late 16th century.

D. of each $5\frac{1}{8}$ in.

401 to 401e-1878.

631. TWELVE CIRCULAR PLATTERS (Roundels). Beechwood; painted and gilt on one side with strapwork and floral ornament; in the centre a posy inscription in old English characters.

Late 16th century.

D. $5\frac{3}{8}$ in.

Given by the Rev. R. Brooke.

.927 to 927L-1864.

632. ELEVEN CIRCULAR PLATTERS (Roundels). Beechwood, painted on one side in various colours, with devices enclosing scriptural and other mottoes in old English characters. In a circular box, on the lid of which is painted a shield of arms.

Late 16th century.

Roundels, D. $5\frac{1}{2}$ in.; box, H. $1\frac{1}{2}$ in., D. $6\frac{1}{2}$ in. 6896 to 6896k-1860.

633. TWELVE CIRCULAR PLATTERS (Roundels) of beech, painted with gold and silver on black. In a box decorated on the cover with two male figures, a cock and a tree, with a building and a beacon in the background. Around is a band of guilloche ornament, and on the sides leafy ornament. The roundels have each a figure in the centre surrounded by a band of guilloche ornament, outside which is an inscription.

Early 17th century.

PLATE 39.

Box, H. $2\frac{1}{2}$ in., D. $7\frac{1}{2}$ in.; roundels, Diam. $5\frac{7}{8}$ in. W. 30 to 30L-1912.

See 'Burlington Magazine,' Vol. XXXI, p. 234, 1917; and 'Proceedings of the Society of Antiquaries,' 2nd Series, Vol. XXVIII, p. 78.

ARCHITECTURAL DETAILS, PANELLING, AND PANELS

634. PART OF THE PANELLING OF A ROOM. The panelling is composed of a series of panels surrounded on three sides by a moulding. The whole is surmounted by a dentil cornice below which is a frieze formed of oblong panels carved with strapwork and floral scrolls with figures and masks. Along the bottom is a skirting border of strapwork. The panelling is divided at intervals by pilasters, the bases of which are carved with cartouche and strapwork, the shaft panels filled with formal scrolls of fruit and flowers, and with figures, terminals, birds and animals; above are Corinthian capitals surmounted by brackets carved with lions' masks. The panelling includes three doors with wrought iron hinges and latches. Also a piece of panelling 3 ft. 5 in. high and two smaller pieces (from below the windows) composed of a row of upright panels, with a row of oblong panels above carved with strapwork and foliage and having a shell in the centre.

Removed from a house near Exeter. End of 16th century.

PLATES 40 and 41.

Total length about 41 ft., H. 8 ft. 2 in.

4870 to 4881-1856.

This panelling corresponds closely with that at Bamfylde House, Exeter (see Museum Negatives, Nos. 32142 and 32143); also with that in the Dining Room at Bradfield Hall, near Exeter (see Negatives Nos. 32285 and 32289).

635. PANELLED ROOM—The SIZERGH CASTLE ROOM. The panelling is inlaid in holly and bog oak with various geometrical and floral designs. The upper portion has a row of arcades, resembling a triforium with round arches; the pilasters have Ionic capitals, and the fluting is coloured black. The lower portion or dado is divided into panels by mouldings. At the top and the bottom and along the middle run horizontal bands of geometrical inlay. The panels are divided at intervals by tall pilasters with Ionic capitals. In one of the corners is the panelled door, forming a three-sided projection into the room. Each side is decorated above with an arched compartment containing a lion's mask, and flanked on either side by a fluted column with Ionic capital. The dome at the top of the door is surmounted by the figure of a boy. The plaster frieze has a repeating floral pattern with demi-figures. The plaster ceiling is enriched with symmetrically arranged ornament consisting of pendants from which spring ribs forming compartments with floral designs, medallions of goats, and chained stags, and three series of shields of arms. The gap to the left of the window recess is intended for the fire-place, and that to the right for the bedstead.

From Sizergh Castle, Westmorland. The frieze and ceiling are reproductions in plaster from the originals still at Sizergh Castle.

About 1575.

H. 12 ft. 6 in., L. 24 ft. 1 in., greatest W. 23 ft.

3-1891.

This room is the subject of a separate Museum publication.

636. PANELLED ROOM—The BROMLEY ROOM. The panelling is composed of upright and vertical panels set in moulded rails, and divided at intervals by carved pilasters. At one end of the room is a chimney-piece, with carved stone lining, surmounted by an overmantel carved with the Royal Arms of James I. The original ceiling of enriched plaster bears the arms of James I.

From a house known as 'The Old Palace' at Bromley-by-Bow, Middlesex. Date 1606.

PLATE 42.

H. 12 ft. 3 in., L. 28 ft., W. 20 ft. 6 in.

248-1894.

This room is the subject of a separate Museum publication.

637. PANELLED ROOM—The HAYNES GRANGE ROOM. Of pine. The panelling is composed of plain boards divided by fluted pilasters with moulded bases and Corinthian capitals, arranged in pairs at intervals. The frieze has the soffit of its lower member enriched with strapwork, and has two bands of strapwork above divided by modillions. Moulded plaster

ceiling is decorated with rows of doves in flight, painted blue with red feet. The arrangement of the walls is as follows: (a) Side wall has in the centre a fire-place of stone, the lintel carved with scrollwork, flanked by detached Corinthian columns which support a mantelshef on which rests a pair of similar columns with entablature formed of a frieze carved with strapwork and pediment above. (b) Side wall, two windows flanked by columns with Corinthian capitals with frieze and pediment above. Moulded plinth with a cupboard door in centre. (c) End walls each with columns and pediment above, similar in arrangement to (b). Outside is fixed a doorway consisting of pilasters supporting a carved frieze.

About 1625.

PLATE 43.

H. 17 ft. 7½ in., W. 16 ft. 1 in., L. 27 ft. 10½ in.

W. 1-1929.

Given by a Body of Subscribers, assisted by the National Art-Collections Fund.

This panelling was found about twenty years ago in a farmhouse in Bedfordshire, known as Haynes Grange, from which it was removed to a house in London. It was taken to Haynes Grange in 1794 from elsewhere. Although no direct evidence exists, it has been suggested that the panelling originally formed part of the fittings of a neighbouring mansion, Houghton House, near Bedford, built about 1615 for Mary Sidney, Countess of Pembroke, who is said to have employed the famous architect Inigo Jones.

Above the mantelshef is carved the following inscription :

‘Vive Aliis Ipsique Tamen Tibi Mortuus Esto
Quicquid Vitale Est Spiritus Intus Alat
Corpus Prata Domos Vivi Censeto Sepulcra
Ne Vis Peccatis Ulla Sit Inde Tuis
Assidue Moriens Aeternum Vivere Perge
Tetra Dies Multis Sic Erit Alma Tibi.’

638. PANEL. The carving on the two sides, which is repeated so as to form a symmetrical design, consists of strapwork, with swags of fruit and flowers and lions' masks; above is an open vase-shaped ornament in high relief containing fruit and flowers, and on the left, suspended from scrolls, is an urn and wreath, below which is a nude female figure amid the strapwork. On the top are two male figures and two birds resting on a strapwork pediment.

Stated to have come from a house in Canterbury. (Parts of the carving are missing.) Second half of 16th century.

PLATE 44.

H. 2 ft. 10½ in., W. 2 ft.

W. 35-1914.

The carving is closely similar in style to the ornamental details of the famous Elizabethan tapestries woven at the factories set up by William Sheldon in Warwickshire. The design shows the influence of Flemish designers such as Abraham de Bruyn and J. Vredeman de Vries, of Antwerp.

639. PANEL, rectangular, with tracing of arabesque design burnt in. Formerly at Cooper's Farm, Prittlewell, Essex. Early 17th century.

H. 12½ in., W. 10¼ in.

Given by James Tabor, Esq., Junior.

W. 55-1925.

640. PANEL, carved with flat strapwork bands forming compartments, some of which enclose small rosettes and discs.

Early 17th century.

L. 3 ft. 2¼ in., W. 5½ in.

13-1895.

641. PANEL, carved with Esther before Ahasuerus, and the triumph of Mordecai.

Early 17th century.

H. 21¼ in., W. 5 ft. 1¼ in.

246-1869.

642. FRONT of a PULPIT, composed of two framed panels, the upper inscribed in relief: 'GIVEN IN LOVE OF THE GOSPEL, 1628'; the lower carved with a rosette within an arch of scrollwork; above on either side are projecting scrolls carved with volutes.

From Essex. Dated 1628.

H. 3 ft., W. 1 ft. 11 in.

PLATE 45.

W. 94-1924.

643. DOOR of a PULPIT, with portion of hinge, latch and drop handle of wrought iron. It consists of two panels within a framework, surmounted by a moulded cornice. The upper panel contains a cartouche with six long bosses separated by grooves. In the lower panel is a round-headed arch, supported on two fluted columns with applied moulded capitals; in the spandrels are leaves.

Early 17th century.

H. 2 ft. 1½ in., W. 13¼ in.

597-1901.

644. DOOR of a PULPIT, formed of two panels in a framework carved with guilloche pattern. The upper panel bears the following inscription on a sunk background stamped with a punch: JOHN DINE AND HENRI CHATFEILD BOTH CVRCH WARDENS CAUSED THIS PVLPET TO BE MADE 1634. The lower panel is carved with a lozenge-shaped design of interlacing guilloches.

Said to have come from a church in the West Midlands. Dated 1634.

H. 3 ft. 4 in., W. 1 ft. 8 in.

PLATE 45.

Given by S. B. Russell, Esq.

W. 61-1924.

645. PORTION of PANELLING, consisting of three panels, two stiles, and a top rail; the panels are carved with rosettes in interlacing circles, and one is dated 1692; the stiles have each a sunk moulding.

From a farmhouse near Warwick. Dated 1692.

H. 3 ft. 4 in., W. 3 ft. 10 in.

W. 129-1924.

646. PILASTERS (a pair), each carved with a demi-figure, a cherub, and strapwork.

Removed from an old house in Lime Street, City. About 1620.

H. 9 ft. 9 in., W. of base 17 in.

Given by the Fishmongers' Company.

337, 337a-1876.

647. PILASTER, carved with a female terminal figure in Elizabethan costume, scrolls, leaves, festoons of drapery.

Late 16th century.

H. 16 $\frac{5}{8}$ in., W. 3 $\frac{1}{4}$ in.

225-1898.

648. PILASTER. Said to have been formerly in St. Alphage's Church, Greenwich.

Early 17th century.

H. 5 ft. 2 in., W. 10 $\frac{1}{4}$ in.

221-1908.

649. PILASTER, carved with a warrior in classical armour, with a sword in his left hand, standing upon a bracket ornamented in front with a female mask. Above is a basket filled with fruit.

Early 17th century.

H. 1 ft. 10 in., W. 5 $\frac{1}{2}$ in., D. 3 $\frac{1}{2}$ in.

Given by T. Charbonnier, Esq.

247-1908.

650. PILASTER of pine, carved with masks and fruits in high relief.

Middle of 17th century.

H. 5 ft. 1 in., W. 6 in.

Given by A. W. Leatham, Esq.

W. 41-1924.

651. PILASTER, carved with a male terminal figure, with arms folded, supporting on his head a basket of fruit.

First half of 17th century.

H. 2 ft. 10 $\frac{3}{8}$ in., W. 7 in., D. 3 $\frac{1}{2}$ in.

671-1902.

652. PILASTER of pine, with moulded capital and base, the shaft carved with leafy scrollwork, the whole within a sunk border.

Early 17th century.

H. 4 ft. 3½ in., W. 5 in.

Given by Sidney Vacher, Esq.

W. 39-1918.

653. PANELS (3) painted in oils on oak, surrounded by a moulded framework of pine painted.

The first represents St. Matthew seated on the right below a tree and writing his gospel at the direction of an Angel. On the left is a 'Jesse Tree' with prophets and kings on the branches, and at the foot Eve offering Adam the apple, the Serpent being coiled round the tree. Below: the words 'S. Matthew' with a much defaced Latin inscription.

The second represents St. Mark sitting under a tree with red robe and grey cloak with yellow lining, also writing his gospel. A lion (symbol of the Evangelist) places his paw on St. Mark's knee; behind (left) is a monster with a serpent and skeleton issuing out of its mouth; in the foreground a figure in armour; behind a full-length figure of Christ in the clouds bearing a cross with banner attached surrounded by cherubs' heads. Right: a figure with extended arms and a mound from which skeletons issue. Below are the words 'S. Marcus' with a Latin inscription.

The third represents St. Luke seated under a tree with an ox (symbol of the Evangelist) at his feet. On the right is a representation of the Nativity; on the left, the Crucifixion with the Marys at the foot of the Cross. Below are the words 'S. Lucas' surrounded by a Latin inscription.

English. Late 16th century.

PLATE 46.

Each, W. 2 ft. 6 in., H. 2 ft.

W. 8-1928 to W. 10-1928.

These panels were framed up, apparently to form cupboard doors, in the early 18th century. Examples of post-Reformation English religious painting are rare. Amongst paintings with religious subjects and of about this date are the memorial triptychs at Berford Church, Worcs., and at Barford, near Tenbury.

654. PANELS (twenty-five) painted in varnished tempera on oak, with figures representing characters from the Old Testament. The figures are named and are inscribed with texts.

Stated to have come from the neighbourhood of Plymouth. Second half of 16th century.

Each, H. 1 ft. 7 in., W. 1 ft.

W. 39 to 39x-1914.

These panels may have formed part of the panelling of a room, or the decoration of a screen or gallery of a church.

655. PANEL painted in colours with the subject of Orpheus and the Beasts. The painting is in a circle, the upper part of which is missing. It is inscribed below:

'Such heauenly power in musick rests
it calmes and tames the savage beasts
whilst Orpheus playes
each beast obeyes.'

The lower part of the panel is painted with strapwork, and there are remains of similar designs at the sides.

Second half of 16th century.

H. 1 ft. 6½ in., W. 1 ft. 10½ in.

PLATE 47.

Given by Lady Sackville.

W. 156-1923.

656. PANEL, painted with white, red and black arabesques on a blue ground.

From Spalding, Lincolnshire. Late 16th century.

H. 1 ft. 5¾ in., W. 1 ft. 1¾ in.

Given by Messrs. H. & A. Phillips.

W. 9-1914.

657. PANEL, painted in the centre with an arabesque design in gold. From a section of panelling, each panel of which was painted with a similar design.

About 1600.

H. 1 ft. 2½ in., W. 7½ in.

Given by Messrs. C. Pratt, Son & Sons.

W. 41-1927.

658. PANEL, carved with the arms of Coplestone of Woodland (Devon) impaling Floyer. The quarterings are as follows:

1. Coplestone; 2. Graas; 3. Hawley; 4. Tresilian; 5. Huyshe; 6. Bouville; 7. St. John; 8. Wibbery; 9. Gorges; 10. Fitz-Walter; 11. Barclay.

On the Sinister Side Floyer quart Croke or Crook. The Shield is ensigned by a helmet with the Coplestone crest—a demy tiger—with a mullet for difference, and is contained within a mantling.

Before 1586.

H. 14 in., W. 11 in.

Croft Lyons Bequest.

W. 49-1926.

These are the arms of Richard Coplestone, of Woodland, died 1586, and of his wife Thomasine, second daughter of John Floyer, of Floyer Hayes (Devon), widow of Thomas Stowell, of Cothelstone (Somerset); (see Vivian, 'Visitations of Devon,' pp. 230, 345 (1895); Collinson, 'History of Somerset,' III, p. 250, 1791).

659. PANEL of plane wood, carved with the Royal Arms of England surmounted by a crown and supported by two cupids.

16th century. (The oak frame is of later date.)

H. 14 in., W. 15 $\frac{1}{4}$ in.

115-1908.

From the collection of Mr. G. W. Braikenridge (Christie's, Feb. 27, 1908, lot 113).

660. PANEL, carved in relief with a shield of arms, painted and gilt, surrounded by scrolls and festoons of fruit, with tritons blowing horns. The arms are those of Moule (*barry of four, gules and arg.*) impaling Hawkings of Co. Salop, and Rushall, Co. Stafford (*ar. a hawk ppr. beaked and legged or, standing on a trunk of a tree vert*).

Late 16th or early 17th century.

H. 4 ft. 7 in., W. 3 ft. 8 $\frac{1}{4}$ in.

PLATE 48.

404-1872.

661. PANEL, carved with a crowned lion rampant, in a sunk compartment; above is the inscription: 'ANO DNI 1623.'

Dated 1623.

H. 2 ft. 5 $\frac{1}{8}$ in., W. 11 $\frac{1}{2}$ in.

Given by T. Armstrong, Esq., C.B.

1049-1898.

662. ESCUTCHEON of painted pine, carved with a scrolled cartouche, on which is a shield supported by two satyrs, bearing the following arms: *or, three crescents gules* (Edmonstone), and *or, a fess sable between three cinque-foils pierced of the same, party per pale*. The whole is surmounted by a festoon of drapery and below is a label inscribed: RIDE SI SAPIS.

Scottish. 17th century.

H. 2 ft. 3 $\frac{3}{4}$ in., W. 18 in.

293-1897.

663. TWO PICTURE-DUMMIES or SCREENS painted in oil colours on wood; one represents a lady with small oval mirror in her left hand, right hand holding her hair which is brown and falls below the waist; she wears a pearl necklace and pendant pearl earrings, hair chain and bracelet; in olive green dress of floral pattern trimmed with gold braid, low-cut bodice, neck-trimmings, and cuffs of white linen edged with scalloped needle-point lace; large white apron similarly edged falling straight to the feet. Feet modelled in wood, right foot projecting, left foot straight to skirt.

The other represents a lady as a housemaid with a broom. She wears a plain green gown, probably intended for satin, the sleeves slashed showing white inner sleeves, the bodice close-fitting, with braided shoulder-pieces, and slightly open in front. Her short, wavy, auburn hair is covered by a close-fitting cap embroidered in black; she has a falling collar and cuffs edged with

scalloped needle-point lace and a hair bracelet on the wrist; the large white apron, tucked up, is similarly edged with lace. Feet modelled in wood, left foot projecting.

From East Sutton Park, Kent. Early 17th century.

H. 5 ft. 1 in., W. 2 ft. 8 in.

W. 89 and W. 90-1921.

Supposed to be copies of family portraits of the family of Sir Robert Filmer, of East Sutton Park, Staplehurst, Kent, who was a prominent Royalist and died in 1653. The figures, which were inherited from the Filmers, were bought in 1898 at the sale near Maidenhead of Mrs. Sankey, a daughter of Sir Edmund Filmer.

See 'Archaeological Journal,' Vol. LII, p. 1, 'Picture Board Dummies,' by R. S. Fergusson, 1895.

664. PANEL, of pine, painted with floral designs in colour in six compartments to represent the panels of a door.

From Coopersale House, Epping, Essex. Middle of 17th century.

H. 5 ft., W. 2 ft. 8 in.

Given by H. E. J. Camps, Esq.

W. 226-1923.

CHIMNEY-PIECES

665. CHIMNEY-PIECE, of oak and limestone. The framework consists of pilasters forming jambs, and supporting a convex architrave carved with strapwork. The frieze, carved with a symmetrical design of strapwork and bunches of fruits, has a mask in a scrolled cartouche at either end, and in the centre a shield with the arms of Huxley, of Edmonton: *Ermine on a bend three crescents*.

From a house at Enfield, Middlesex. About 1600.

H. 6 ft., W. 7 ft.

128-1907.

666. JAMB from a CHIMNEY-PIECE, of oak, carved in high relief with a female demi-figure draped below and resting on a fluted terminal; the head supports a basket of fruit, while a bowl of fruit is placed below the terminal. Said to have come from Bradgate Hall, near Leicester, the residence of the Greys of Groby. About 1600.

H. 5 ft. 3 in., W. 8½ in.

336-1907.

667. CHIMNEY-PIECE of carved oak and pine. The overmantel consists of plain cornice with dentil moulding supported by three columns with Corinthian capitals separating two shaped and moulded panels. The architrave is of pine with bands of leaf and bead ornament and a festoon of fruit in the middle, two oak jambs each formed of a voluted capital, a tapering shaft carved with leafy rosettes, drapery issuing from lions' masks and a moulded base.

From the first floor of Nos. 8 and 9 Great St. Helen's, City of London (now destroyed).

About 1620.

H. 5 ft. 10 $\frac{1}{4}$ in., W. 7 ft. 7 $\frac{1}{4}$ in.

PLATE 49.

156-1892.

A photograph of a measured drawing of the chimney-piece in its original position is exhibited beside it.

A staircase removed from the same house is exhibited in the Museum (No. 680).

668. CHIMNEY-PIECE. The jambs and lintel carved stone; the mantel carved and panelled oak.

Removed from a room on the first floor of an old house in Lime Street, City of London.

About 1620.

H. 11 ft. 4 in., W. 7 ft.

PLATE 50.

Given by the Fishmongers' Company.

1188-1875.

The house was erected at the commencement of the 17th century by Richard Langton. It was altered by Sir Thomas Abney, Lord Mayor of London in 1701, and was then, or soon after, subdivided into four houses, numbered 45 to 48. The whole house was destroyed about 1875. The pilasters No. 646 are from the same house.

See Birch, G. H., and Spiers, R. Phene : *Old House, Lime Street, City; drawn and measured by G. H. B. and R. P. S.* 1875.

This chimney-piece is figured in Birch, G. H., on plate 6 (right).

A similar chimney-piece from the same house is in the Guildhall Museum.

669. CHIMNEY-PIECE. The jambs and lintel carved stone, the mantel carved and panelled oak.

Removed from an old house in Lime Street, City.

About 1620.

H. 9 ft. 4 in., W. 6 ft.

Given by the Fishmongers' Company.

1192-1875.

See No. 668.

670. CHIMNEY-PIECE. The jambs and lintel carved stone, the mantel carved and panelled oak.

Removed from a room on the first floor of an old house in Lime Street, City.

About 1620.

H. 9 ft. 8 in., W. 7 ft. 6 in.

Given by the Fishmongers' Company.

1194-1875.

See No. 668.

See Tanner, H., *English Interior Woodwork*, Pl. XXVI (measured drawing).

671. OVERMANTEL, formed of two panels of similar design each surrounded by a moulding, and containing a raised rectangular cartouche in an architectural frame decorated with scrolled ornament. Above is a cornice with dentil mouldings.

Removed in 1891 from No. 48 Chancery Lane when the house was rebuilt.

First half of 17th century.

H. 2 ft. 11 in., W. 6 ft. 3 in., D. 4 in.

Given by Sir Hickman Bacon, Bart.

W. 74-1914.

The estate which includes No. 48 Chancery Lane formed part of the property of Sir Nicholas Bacon, Lord Keeper. On his death in 1578 it passed to his third son Edward Bacon, of Shrubland, Suffolk, who presumably built the house whence the overmantel came. About 1790 his male line descendants became extinct, and the property was left back to the then head of the family, of which Sir Hickman Bacon, Bart., is the present representative.

MISCELLANEOUS ARCHITECTURAL DETAILS

672. FRONT OF SIR PAUL PINDAR'S HOUSE. It consists of the oak framework of the front bay windows of the first and second floors, which project over one another. Round the bottom of each bay is a row of panels carved with strapwork, leaves, and masks, the centre panel on the first floor being carved with the arms of the City of London. The pilasters that flank the bays are carved with demi-figures, strapwork, ribbons, and masks, and are surmounted by corbels composed of grotesque masters.

From the "Sir Paul Pindar," a public house in Bishopsgate Without, City of London; part of a house erected by Sir Paul Pindar (1566-1650).

About 1600.

H. 22 ft. 8 in., W. 18 ft. 3 in.

FRONTISPIECE.

846-1890.

Given by the Chairman and Directors of the Great Eastern Railway Company.

The house, with other buildings, was pulled down in 1870 for the enlargement of Liverpool Street Station.

An engraving, dated 1812, given by Dr. Abraham Cohen (No. F. 106-1924); a pencil sketch by J. P. Emslie, given by F. C. Mountford, Esq. (No. 240-1896); and a photograph of the house *in situ*, are exhibited beside it.

Sir Paul Pindar's tomb in St. Botolph's, Bishopsgate, bears the inscription:—"Sir Paul Pindar, Knight, his Majesty's Ambassador to the Turkish Emperor. Anno. Dom. 1611, and nine years resident. . . . He died the 22nd August 1650, aged 84 years."

See 'Ancient Topography of London,' drawn and etched by J. T. Smith (1810), p. 50; and Wilkinson, R., 'Londina Illustrata' (1819), Vol. I, Pl. 99.

673. DOOR, consisting of four raised panels within a framework, each carved with a rosette and two fan-shaped ornaments. The lock with knob handle are of iron and the scrolled openwork escutcheons of brass.

First half of 17th century.

H. 6 ft. 2½ in., W. 2 ft. 6¾ in.

145-1892.

674. DOOR, consisting of two large panels within a plain framework, each composed of a carved and applied panel, surrounded by four L-shaped panels separated by raised mouldings.

First half of 17th century.

H. 6 ft. 7 in., W. 2 ft. 6¾ in.

146-1892.

675. DOOR of painted oak. Six panels in moulded framework, the surface painted with bold designs of conventional floral ornament on a dark green ground, covering both panels and framework.

Late 16th or early 17th century.

H. 5 ft. 4½ in., W. 2 ft. 4 in.

Given by J. Dowell Phillips, Esq.

W. 38-1913.

The design which is carried across this door is part of the decoration of the complete walls of the room.

A similar instance of decoration contained over the doors of a room occurs at Paramour Grange, West Marsh, near Sandwich, Kent.

676. DOOR of painted oak and pinewood. Eight panels in framework, each panel painted with a cartouche enriched with arabesques on a light blue ground.

Second half of 16th century.

H. 5 ft. 11 in., W. 2 ft. 4½ in.

Given by J. Dowell Phillips, Esq.

W. 37-1913.

677. ARCHWAY; moulded on both sides and with ornamental stops at the bottom. The top has a semicircular arch supported on the inside on brackets each with a boss below and terminating in a split baluster ornament. In the centre of each spandrel is a boss.

From the hall of the Old Palace of Bromley-by-Bow, Middlesex. About 1606.

H. 8 ft. 6 in., W. 4 ft. 9 in., D. 11 in.

248-1894.

See No. 636.

678. ARCHITRAVE of DOOR. The central panel carved in high relief with a group of fruit and festoons of drapery; the ends scrolled. From an old house adjoining the 'Sir Paul Pindar' in Bishopsgate Street, City of London. Early 17th century. PLATE 51.
H. 21 in., L. 4 ft. 6 in. 897-1877.

679. TWO COLUMNS and TWO HALF-COLUMNS of carved oak. From the organ balcony of Box Church, Wiltshire. Early 17th century. (Restored.)
H. 7 ft., W. 10 $\frac{3}{8}$ in. 53, 54-1899.

680. BALUSTRADE of a staircase, consisting of six flights and a landing. The balustrading of each flight consists of four or five balusters and two half balusters of square pillar form carved on both sides with Ionic capitals, and strapwork and set between a moulded rail and 'bearers,' which are framed into newel posts carved with hanging laurel leaves. (The treads and risers, which were missing, have been partly restored.)

The staircase was removed from No. 9, Great St. Helen's, Bishopsgate, City of London. This house, which was dated 1646, was demolished in 1892. Date 1646. PLATE 52.

Total H. 30 ft., greatest W. 7 ft. 3 in. 154-1892.

A drawing of the staircase by Mr. Philip Norman (No. D 34—1896) is in the Dept. of Engraving. See 'Catalogue of Drawings of Old London,' by P. Norman, 2nd ed. (1913), No. 27. Also W. H. Godfrey, 'The English Staircase,' p. 31, and Pl. XIII.

A photograph of a measured drawing by Mr. E. A. Binstead is exhibited beside the staircase. The 17th century chimney-piece, No. 156—1892 (Catalogue No. 667), and an 18th century chimney-piece, No. 155—1892, were removed from the same house.

681. BALUSTRADING, consisting of three round-headed arches separated by raised stiles and supported on flat-tapering balusters, which rest on a moulded rail.

From an old house at Keynsham, Somerset. Late 16th or early 17th century.

H. 2 ft. 6 in., W. 3 ft. 6 in. 1622-1903.

682. PORTION of a NEWEL POST, carved on two sides. The head is decorated on one side with a man in long robes, and on each of the two sides is a sunk panel carved with a tasselled string hung with trophies of arms.

From an old house in the East End of London. About 1600.

H. 4 ft. 9 $\frac{1}{4}$ in., W. 5 $\frac{3}{4}$ in., D. 5 $\frac{3}{4}$ in. 588-1901.

683. BRACKET, in the form of a crouching monster with a man's head, the body of a woman, and the hind parts of a horse; above the hoofs is a volute.

From the front of Sir Paul Pindar's house, Bishopsgate, City of London (No. 846-1890, Catalogue No. 672). About 1600.

H. $20\frac{1}{2}$ in., W. $16\frac{1}{4}$ in., D. $5\frac{1}{2}$ in.

1561-1901.

684. TERMINAL FIGURES (four) of carved pinewood. Found in the cellar of Short's Wine Shop in the Strand, having been preserved there since removal from the older premises in St. Paul's Churchyard, about 1846.

First half of 17th century.

H. 3 ft. $2\frac{3}{4}$ in., W. 18 in., D. 4 in.

38, 39, 40, 41-1905.

685. FRIEZE, consisting of a repeating design composed of a vase between two dragons and two wavy pomegranate stems; between each pair of repetitions is a carnation. The ground is punched. Above is an applied moulding, with a dentil band.

Early 17th century. (Restored.)

H. $8\frac{1}{4}$ in., L. 8 ft. $\frac{1}{2}$ in.

1361-1900.

686. RAILS (five), from pieces of furniture, carved with the following names, initials, and dates:

1. TABATHEY HARDYSTY. H. $3\frac{1}{2}$ in., W. 1 ft. 8 in.

2. OLLIVER FLEMING. H. $3\frac{1}{2}$ in., W. 1 ft. 7 in.

3. T.T. (with a dog or talbot between). 1633. H. $3\frac{3}{4}$ in., W. 1 ft. $1\frac{1}{4}$ in.

4. THOMAS BOCKING. 1650. H. $2\frac{3}{4}$ in., W. 1 ft. $2\frac{1}{4}$ in.

5. SIMEON HALSALL. 1675. H. 2 in., W. 1 ft. $8\frac{1}{2}$ in.

Western counties; 17th century.

W. 393 to W. 397-1922.

687. BEAM, with chamfered edge, the front painted with a design of fruit and flowers in colours on a brown ground.

From Parsons Green Lane, Fulham. Late 16th century.

H. 6 ft. 8 in., W. 7 in., D. 4 in.

Given by Messrs. T. Crowther & Son.

W. 27-1927.

688. BEAM, carved with flutings and inscribed: GOD SAVE OUR QUEENE.

Said to have come from an old house at Kington, which was once the mint for the county of Radnorshire.

Welsh; late 16th century.
H. 4½ in., W. 6 ft. 5 in., D. 1½ in.

Given by A. W. Leatham, Esq.

W. 62-1924.

689. BEAM or BRESSUMER (portion), the front carved with a scrolling design of grapes and vine leaves. Removed in 1927 from the front of 122 Fleet Street, City of London.

About 1600.

H. 1 ft. 3 in., W. 4 ft., D. 1 ft.

Given by Professor A. E. Richardson, F.R.I.B.A.

W. 64-1927.

The beam was originally 10 ft. 8 in. long, but the carving being entirely defaced, the beam has since been sawn in half and only part of it preserved. It is supposed that the beam formed part of an ancient building on this site which was destroyed in the Great Fire of London and was re-used as a bressumer in the old position. The property, which was sold in 1927, at one time formed part of the land belonging to St. Bride's Church opposite.

690. BEAM, of elm, triangular in section, the sides being slightly convex; carved with inscriptions in sunk relief along the bottom and each side. On the bottom is the following: WRONGE . NOT . THE . POORE . I . FEARE . NOT . THE . RICH . I . HAVE . NOT . TOOEE . LITTELL . NOR . I . HAVE . NOT . TOOEE . MVCH . I . WAS . SET . VPP . RIGHT . AND EVEN. On the one side: PER . IOHN [and] IOANE SOMMERSETT . SET . YOV . MERY . AND . BE . YOV . WISE . AND . DOE . YOV . NOT . NOE . MAN . DESPISE. On the other side: THE : LORD : IS : MERCIFVLL : AND : IVST : VNT0 : ALL : THOSE : THAT : IN : HIM : TRVST : ANNO : DOMINI : : 1638. The bottom inscription, which is bordered by mouldings, is followed by two heads and a rosette; there is a similar head after MVCH. A wavy stem with leaves and cones comes before each of the side inscriptions, which are further enriched with rosettes arranged either singly or in pairs; each of the side inscriptions is within a border of small lozenges broken at intervals by leaves.

Dated 1638.

H. 8½ in., L. 15 ft. 6½ in., W. 12½ in.

204-1900.

Removed from an old house in Somersetshire by the father of the late owner, from whom it was purchased by the Museum. The house some generations ago belonged to the Duke of Somerset.

691. BEAM, inscribed:

[JO]HN : JEÑINGS : AND : THOMAS : HOAR : AND :
GEORGE : LOW : CHURCHWARDENS.

[JO]HN : WILLIAMS : AND RICHARD WILLIAMS :
FECIT : 1709.

From Great Tew Church, Oxfordshire. Dated 1709.

W. 7 ft. 7 in., H. 8 in.

W. 38-1928.

692. MASK, carved in the form of a man's head with a high cap.

From an old house in Oswestry. Late 16th century.

H. $9\frac{3}{8}$ in.

401-1890.

693. SOUNDING-BOARD of a PULPIT, carved and partly gilt.

From Great Torrington Church, Devon. 17th century. (Restored.)

H. $18\frac{3}{8}$ in. by 5 ft. 1 in.

848-1905.

See Murray's *Guide to Devon* on Torrington Church: 'Henry VIII gave the Church to Wolsey, who after holding the living for some years presented it to Christ Church, Oxford, in whose gift the living now is. Rebuilt in 1651. It contains the carved oak pulpit used by Howe, until his ejection under the Act of Uniformity in 1662.'

See Doe (G. M.): 'Carved oak Sounding-Board from Pulpit of Great Torrington Church.' In 'Devon Notes and Queries,' Vol. VII, part VII, p. 241, 1913.

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							W.40	„	-	-	-	-	-	-	548	W.41	„	-	-	-	-	-	-	657
W.88-1921	-	-	-	-	-	593	W.41	„	-	-	-	-	-	-	657	W.64	„	-	-	-	-	-	-	689
W.89	„	-	-	-	-	663	W.64	„	-	-	-	-	-	-	689									
W.90	„	-	-	-	-		W. 8									W. 8								
W.91	„	-	-	-	-	520	to 1928	-	-	-	-	-	-	-	653	to 1928	-	-	-	-	-	-	-	653
							W.10									W.10								
W. 4-1922	-	-	-	-	-	506	W.10									W.12	„	-	-	-	-	-	-	542
W. 9	„	-	-	-	-	553	W.12	„	-	-	-	-	-	-	542	W.13	„	-	-	-	-	-	-	543
W.10	„	-	-	-	-	555	W.13	„	-	-	-	-	-	-	543	W.16	„	-	-	-	-	-	-	608
W.11	„	-	-	-	-	556	W.16	„	-	-	-	-	-	-	608	W.26	„	-	-	-	-	-	-	621
W.12	„	-	-	-	-	558	W.26	„	-	-	-	-	-	-	621	W.29	„	-	-	-	-	-	-	550
W.13	„	-	-	-	-	557	W.29	„	-	-	-	-	-	-	550	W.38	„	-	-	-	-	-	-	691
W.393							W.38	„	-	-	-	-	-	-	691	W.75	„	-	-	-	-	-	-	615
to	„	-	-	-	-	686	W.75	„	-	-	-	-	-	-	615									
W.397																W. 1-1929	-	-	-	-	-	-	-	637
W.424	„	-	-	-	-	507										W.18	„	-	-	-	-	-	-	620
W.458	„	-	-	-	-	515										W.45	„	-	-	-	-	-	-	536
																W.85	„	-	-	-	-	-	-	577
W. 9-1923	-	-	-	-	-	551																		
W.28	„	-	-	-	-	580																		
W.30	„	-	-	-	-	546																		
W.156	„	-	-	-	-	655																		
W.216	„	-	-	-	-	516																		



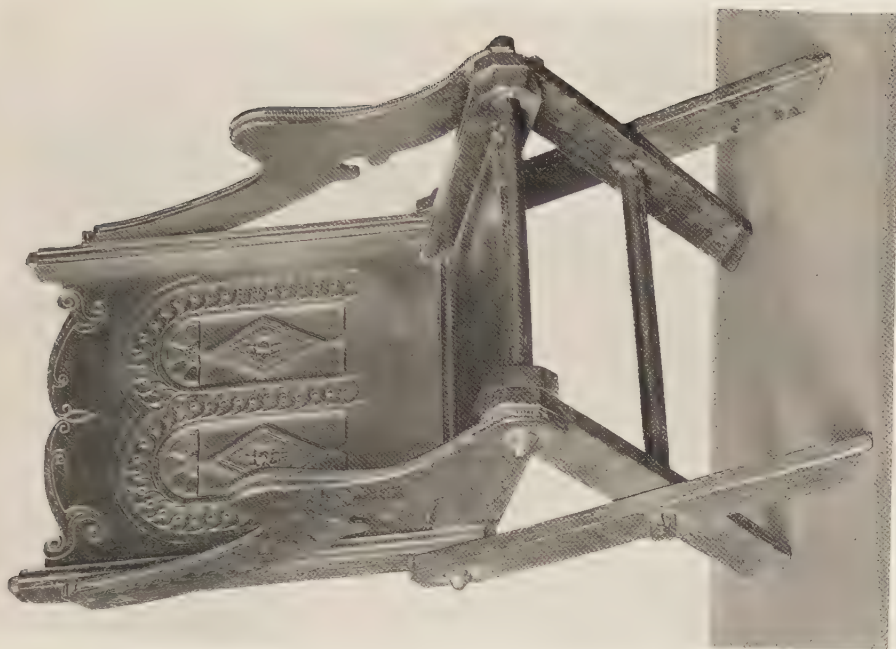
501. BEDSTEAD, of inlaid walnut, dated 1593.
From Morton Corbet Castle, near Shrewsbury.



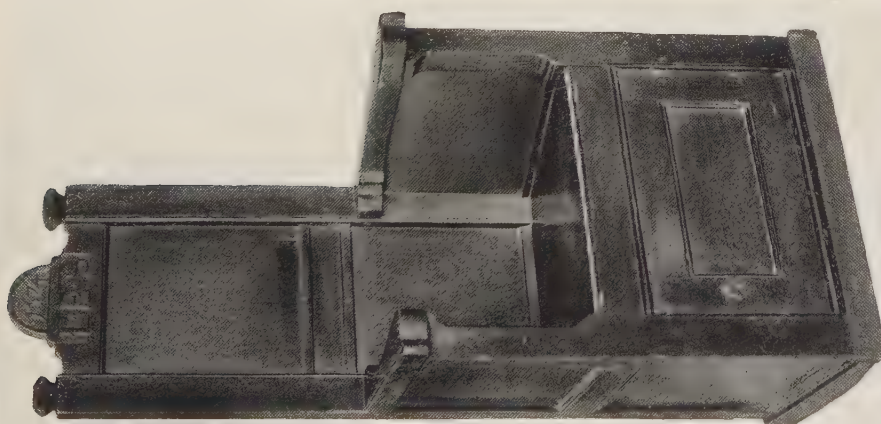
508. CRADLE, dated 1641.



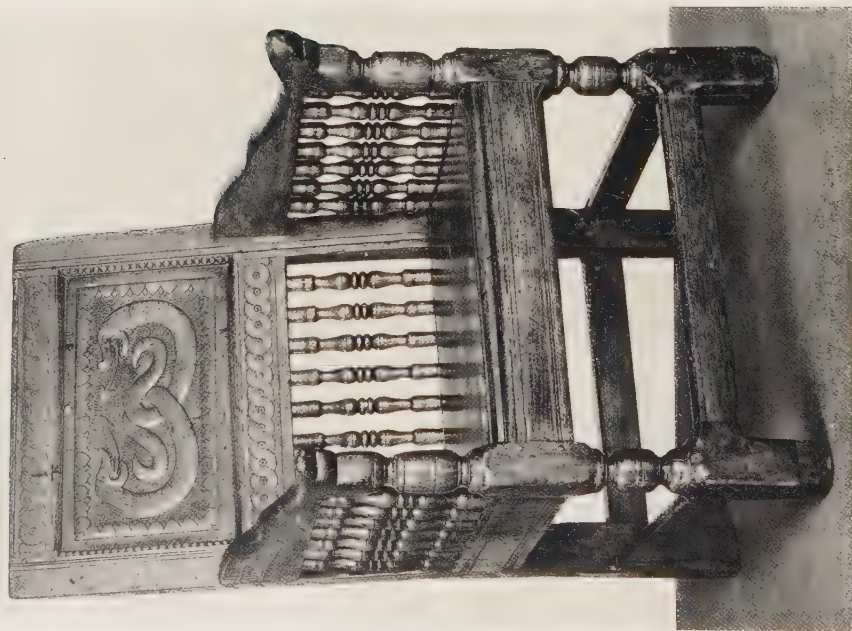
509. CRADLE, dated 1691.



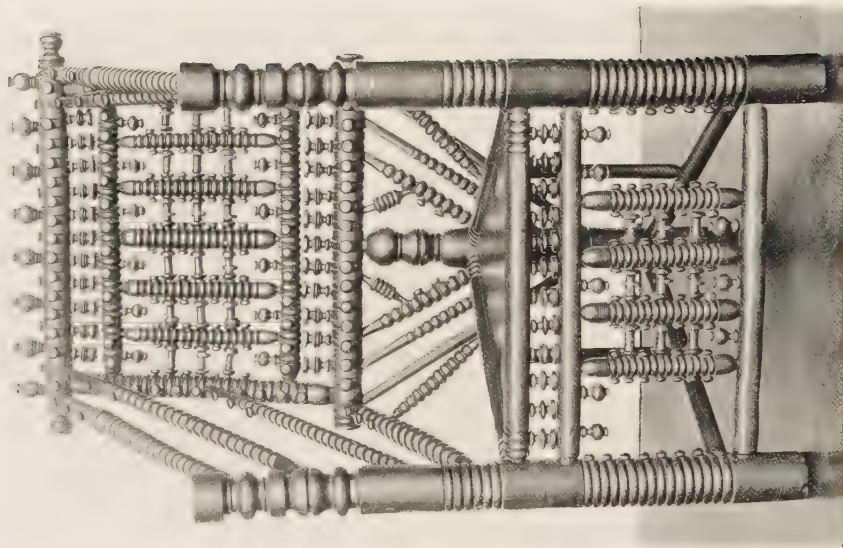
510. ARM-CHAIR, from a Church.
West Country; about 1580.
Given by Mrs. Graham Rees-Mogg.



513. BOX CHAIR, about 1550.
(The date 1574 added later.)



514. ARM-CHAIR, Probably Welsh (Severn Valley).
Late 16th century.



511. ARM-CHAIR, of ash and oak.
16th or 17th century.
*Given by the Family of the late
Walter L. Behrens.*



12. ARM-CHAIR, inlaid with holly, cherry, and bog oak. About 1600.



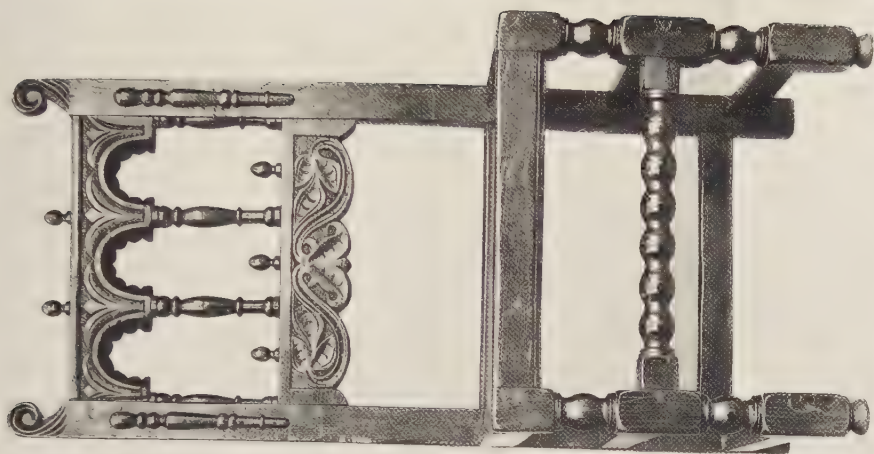
515. ARM-CHAIR, inlaid with holly and bog oak. About 1600.



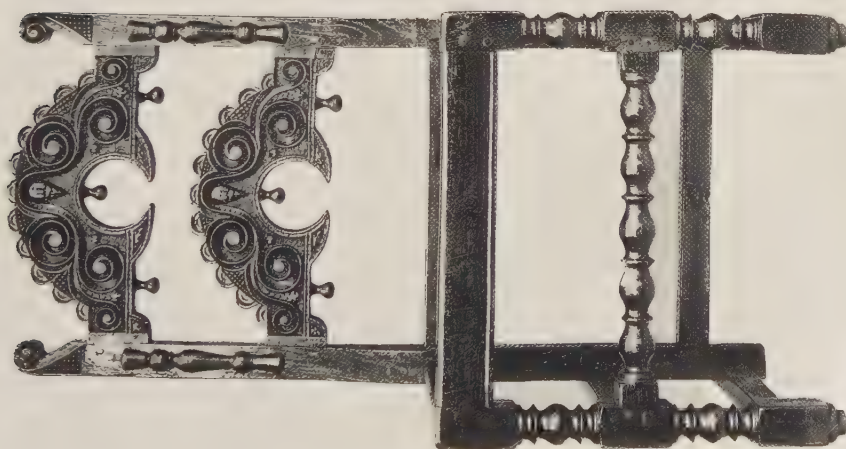
516. ARM-CHAIR. Early 17th century (the date 1625 added later).
Given by T. Mackenzie Fowler, Esq.



520. ARM-CHAIR. From Yorkshire. About 1660.
(The seat, dated 1682, added later.)



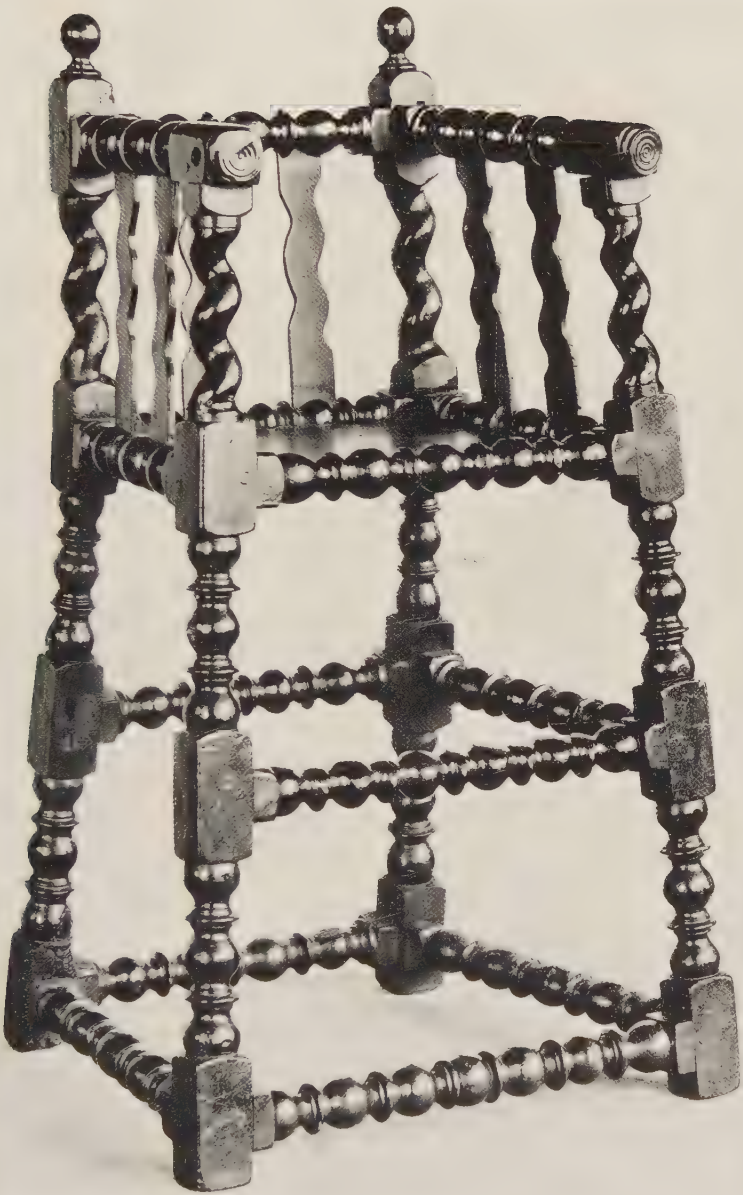
522. CHAIR, from Yorkshire or Derbyshire. About 1660.



526. CHAIR, from Yorkshire or Derbyshire. About 1660.



527. CHAIR, from Yorkshire or Derbyshire. About 1660.



537. . CHILD'S CHAIR, of walnut. About 1660.



538. CHILD'S CHAIR. About 1660.



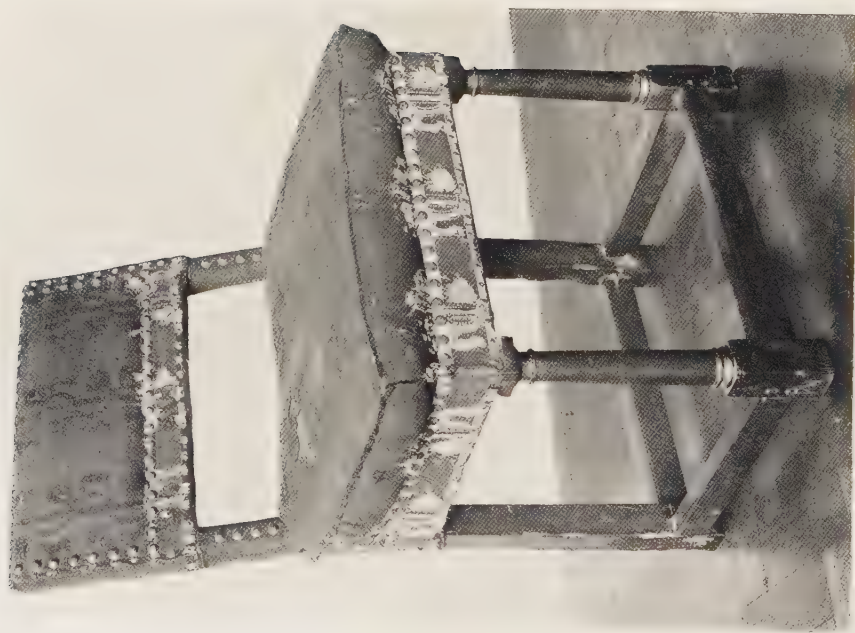
541. CHAIR-TABLE. Middle of 17th century.



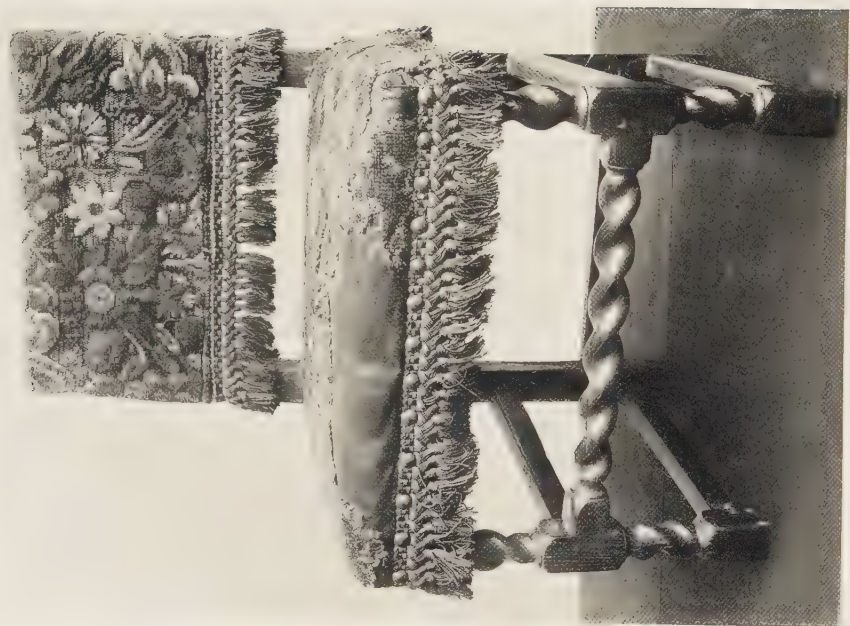
542. ARM-CHAIR and FOOTSTOOL. Formerly the property of William Juxon, Archbishop of Canterbury. Early 17th century. *Purchased with the aid of a grant from the National Art-Collections Fund.*



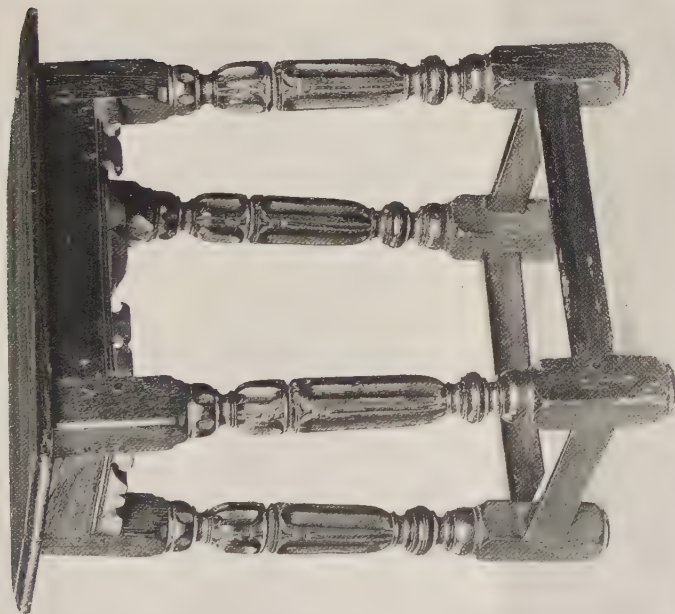
546. ARM-CHAIR, covered with "Turkey Work".
First half of 17th century.



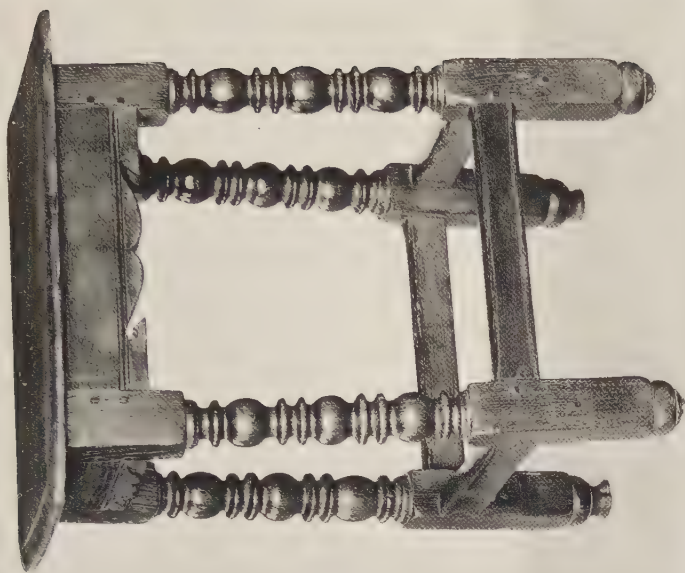
545. "FARTHINGALE" CHAIR, covered with cloth decorated with needlework. About 1615.



547. CHAIR, covered with "Turkey Work", dated 1649.



533. STOOL. About 1600.
Given by E. Peter Jones, Esq.



558. STOOL. Middle of 17th century.
Given by E. Peter Jones, Esq.



565. INLAID ("NONESUCH") CHEST. Late 16th century.



566. CHEST. About 1600.



567. CHEST, inlaid with holly and bog oak. Early 17th century.



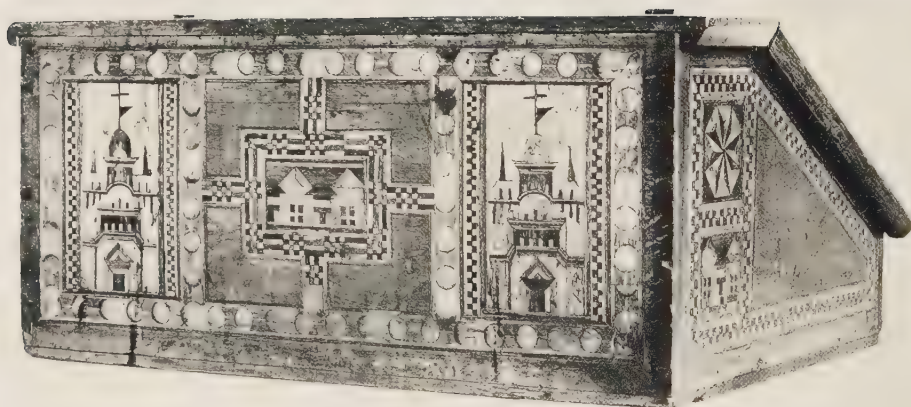
573. PAINTED CHEST. Middle of 17th century.



575. CHEST. Dated 1637.



576. CHEST, of elm. Made by James Griffin in 1639.



582. INLAID DESK. Late 16th century.



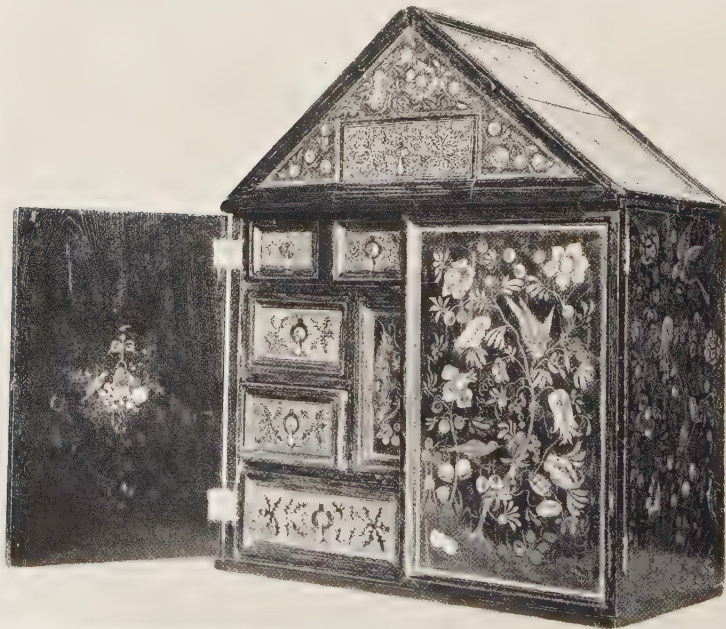
584. DESK. About 1600.



586. INLAID BOX. About 1600. (Showing Top and Front.)



594. CABINET, painted, and inlaid with mother-of-pearl. Early 17th century.



595. PAINTED CABINET. Middle of 17th century.



598. BUFFET or SIDEBOARD, of inlaid walnut. Late 16th century.



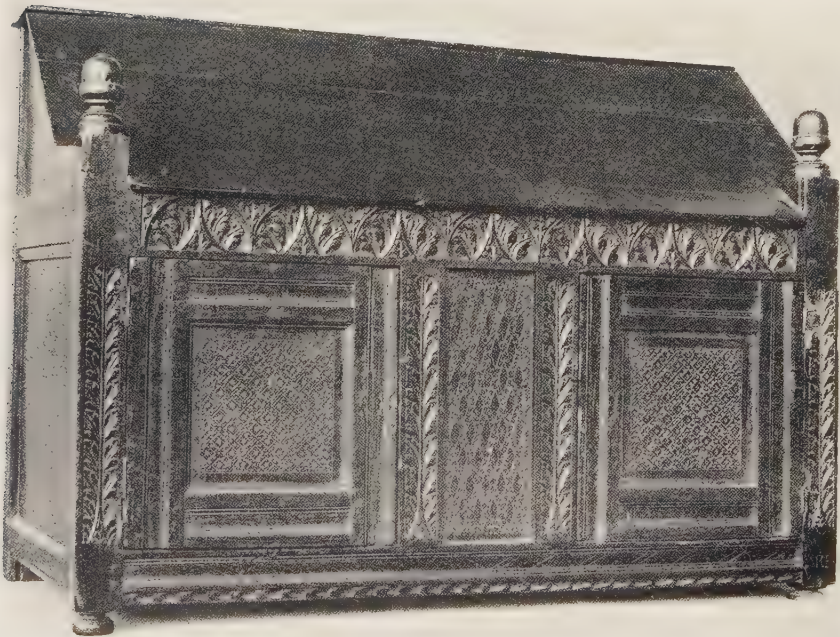
600. COURT CUPBOARD, Dated 1610,



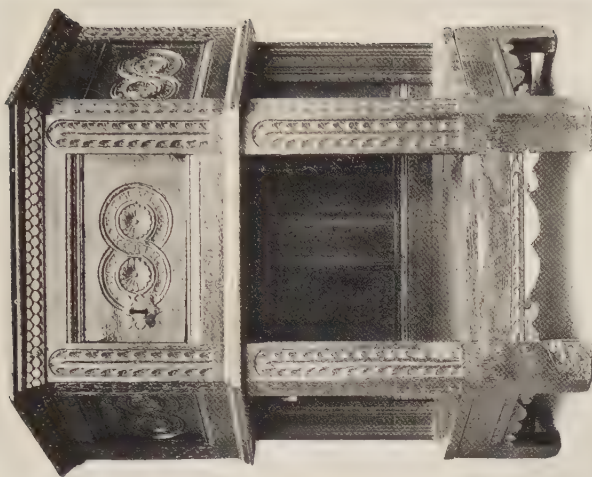
602. CHEST or CUPBOARD, with drawers, inlaid with ivory and mother-of-pearl. Dated 1653.



607. HANGING SHELVES. Dated 1655.



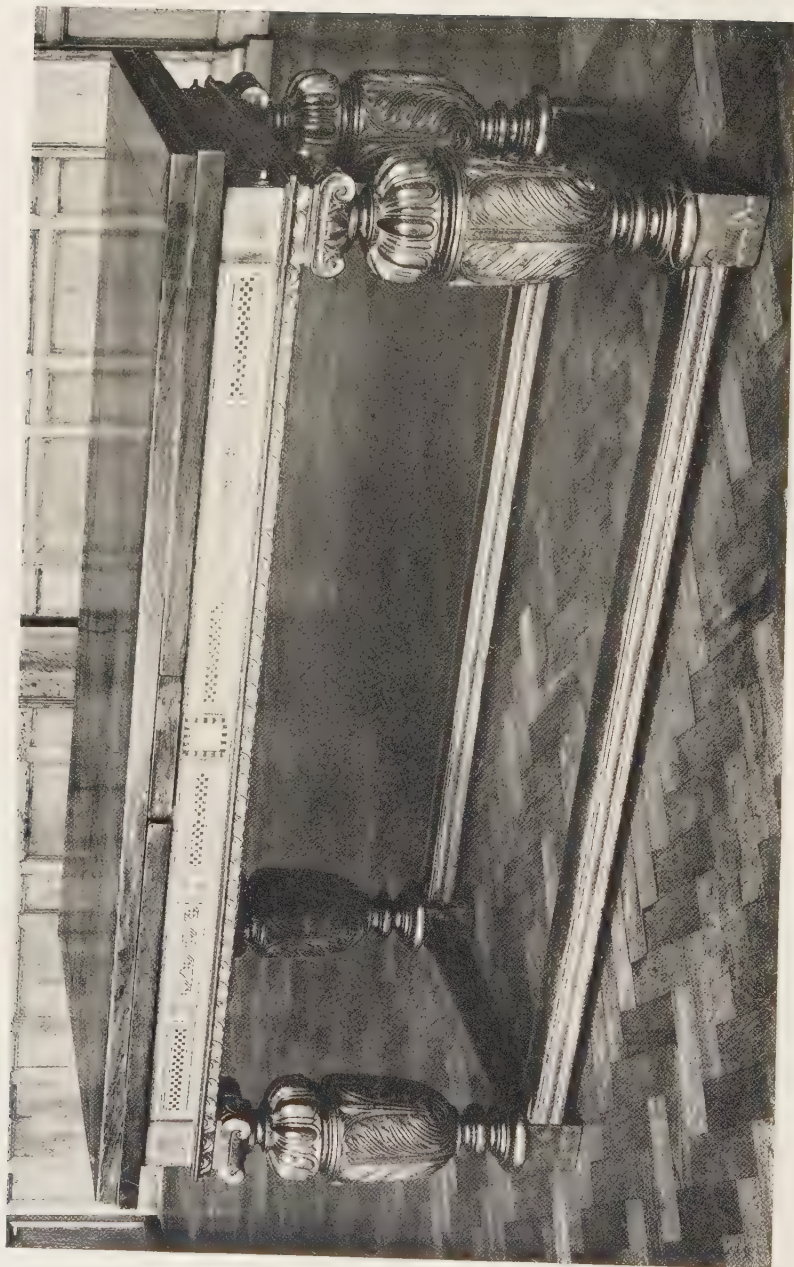
604. CUPBOARD FOR FOOD. First half of 17th century.



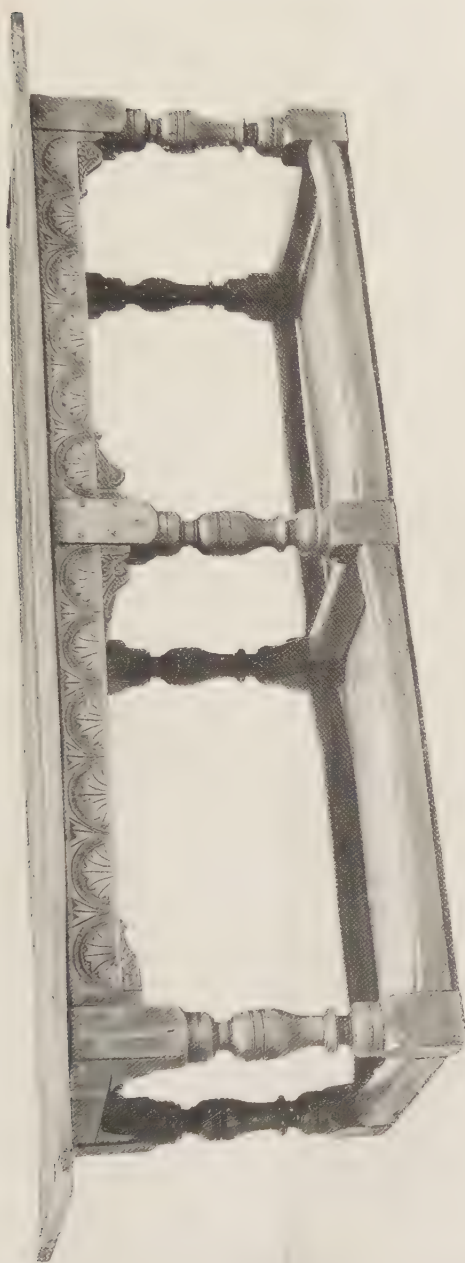
599. SIDEBOARD. Early 17th century.



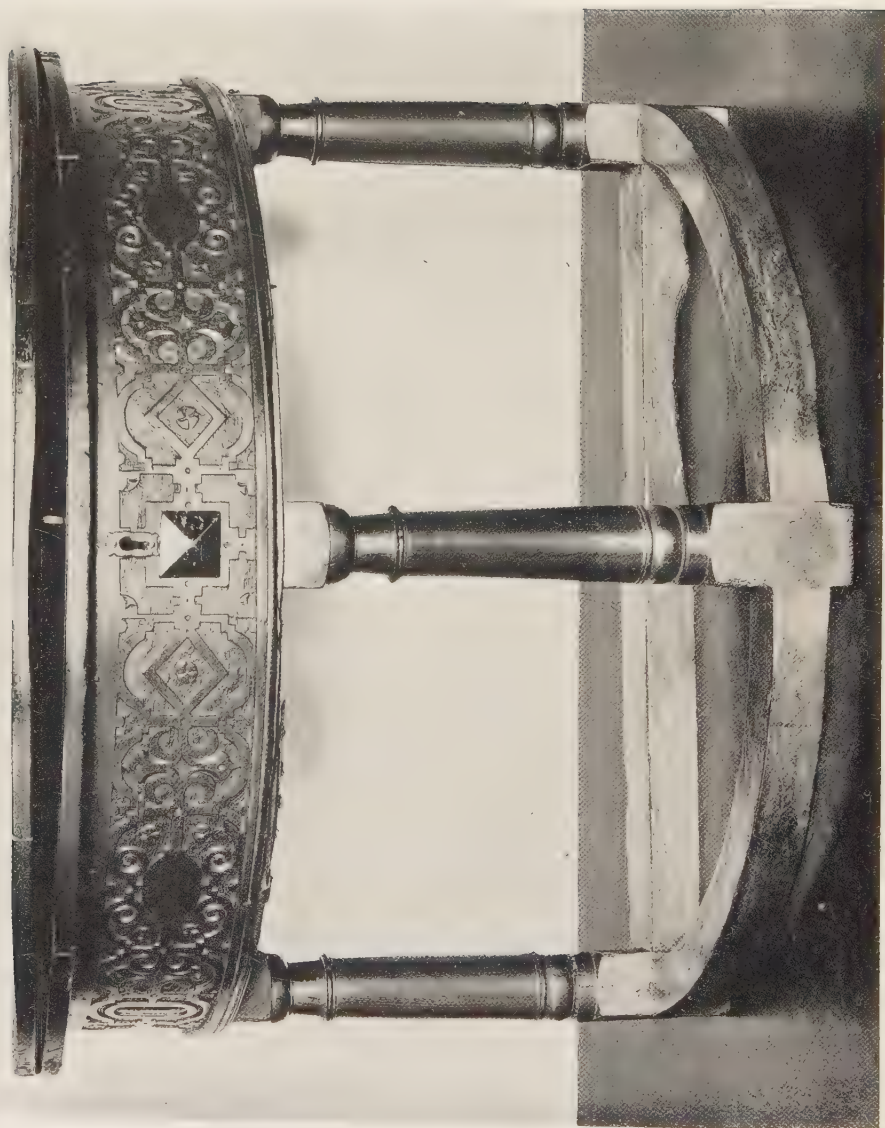
605. HANGING CUPBOARD, for food.
Early 17th century.



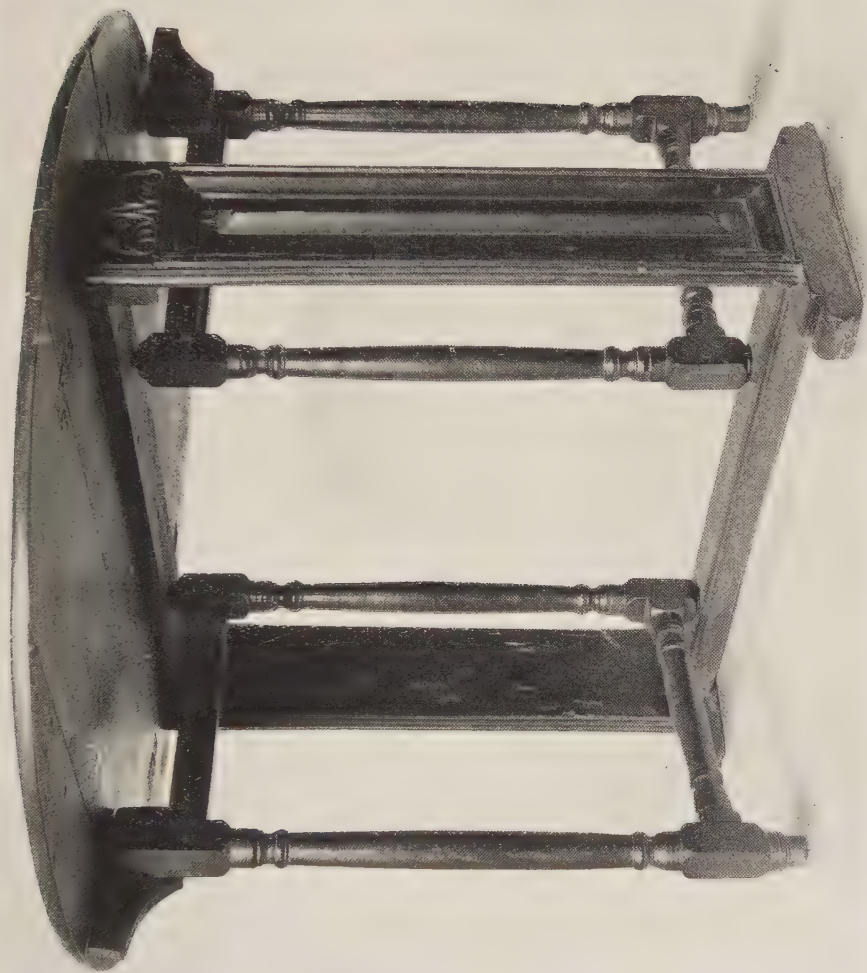
611. DRAW TABLE, inlaid with holly and bog oak. About 1600.



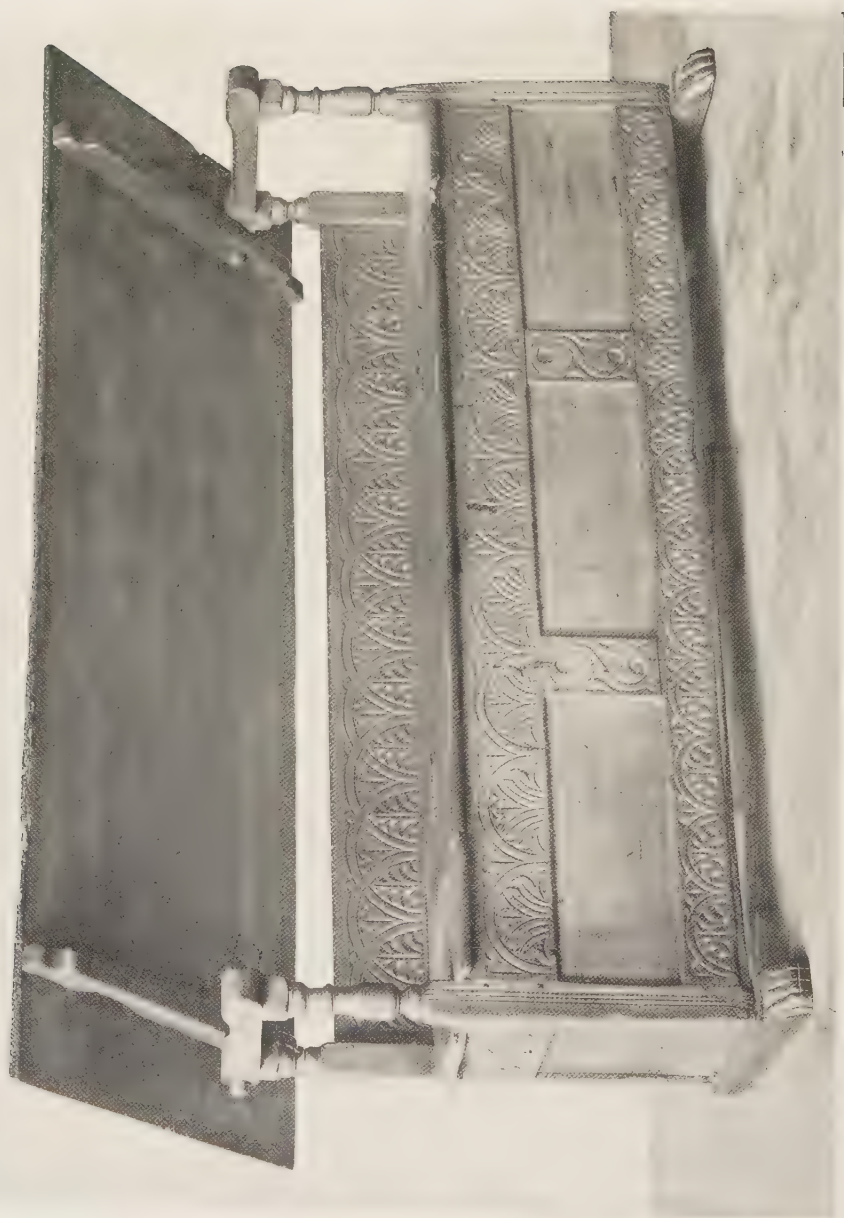
612. TABLE. Middle of 17th century.



614. SIDE TABLE, with folding top. First half of 17th century.



616. "GATE LEG" TABLE. First half of 17th century.



619. TABLE-SETTLE. Middle of 17th century.



621. BACKGAMMON BOARD, of inlaid walnut. Early 17th century.



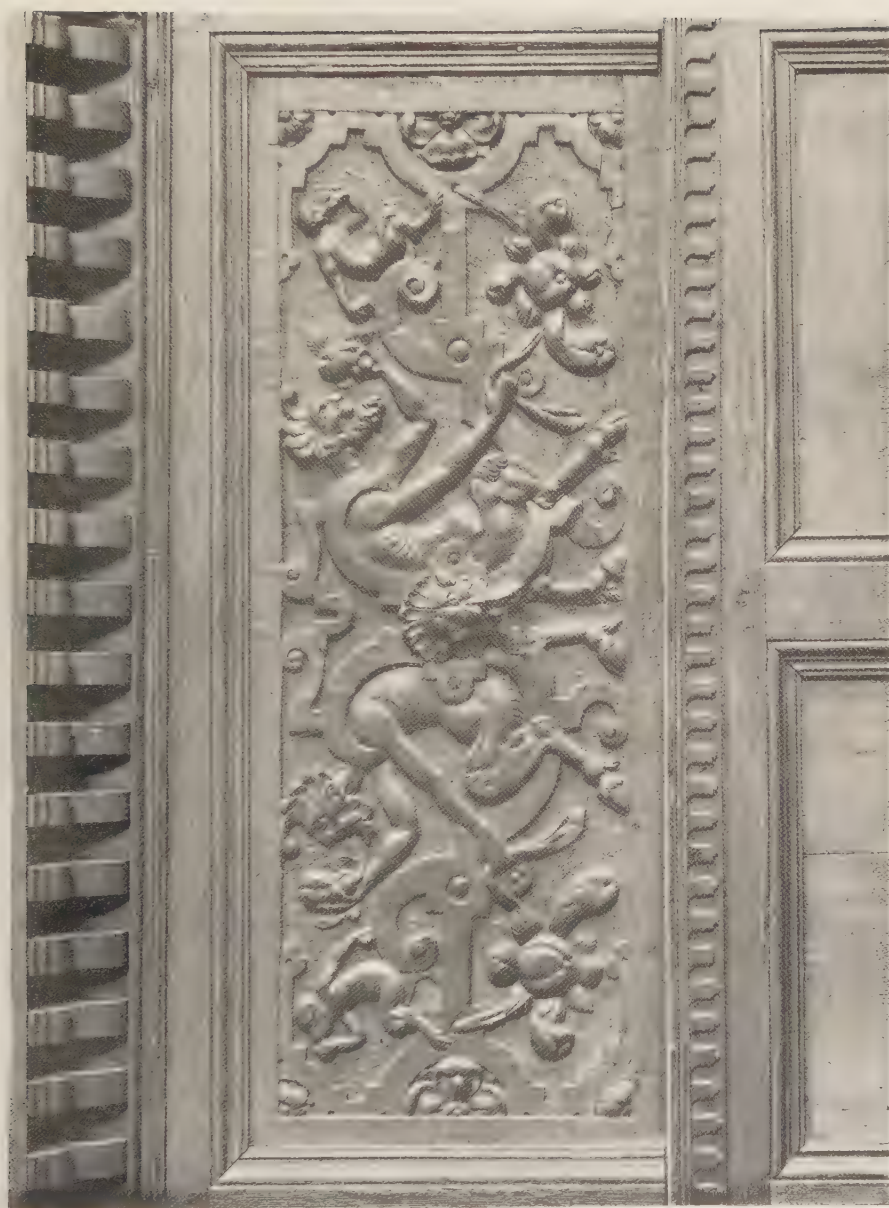
624. STANDING CUP, of pearwood, turned and engraved. Dated 1620.
Given by Rev. G. Townshend Hudson,



633. BEECHWOOD PLATTERS AND CASE, painted in silver and gold on black.
Early 17th century.



634. PANELLING, from a house near Exeter. End of 16th century.



634. DETAIL OF PANELLING, from a house near Exeter. End of 16th century.



636. PANELLED ROOM, from Bromley-by-Bow, Middlesex. Dated 1606.



637. PANELLED ROOM of pine, from Haynes Grange, Bedfordshire.
About 1625.

Given by a Body of Subscribers, assisted by the National Art-Collections Fund.



638. CARVED PANEL. Second half of 16th century.



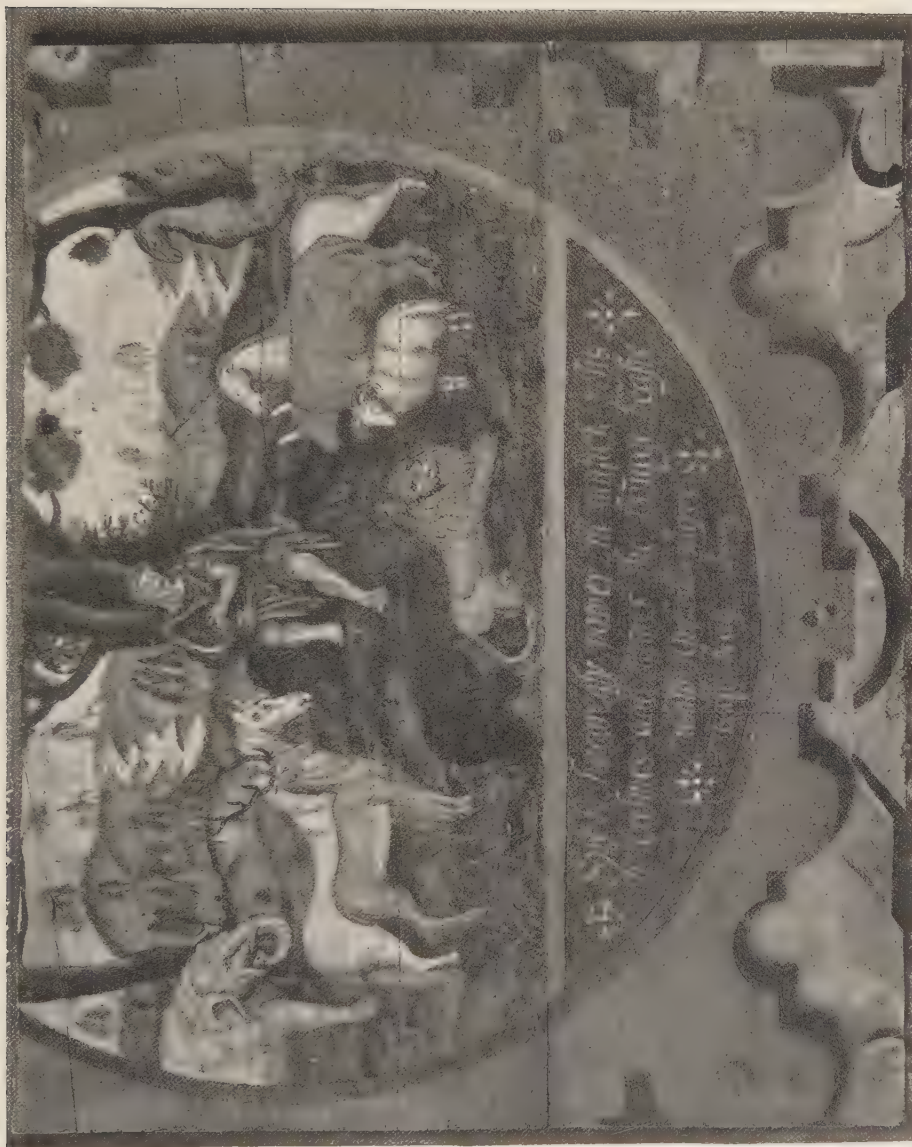
642. FRONT OF A PULPIT. Dated 1628.



644. DOOR OF A PULPIT. Dated 1634.
Given by S. B. Russell, Esq.



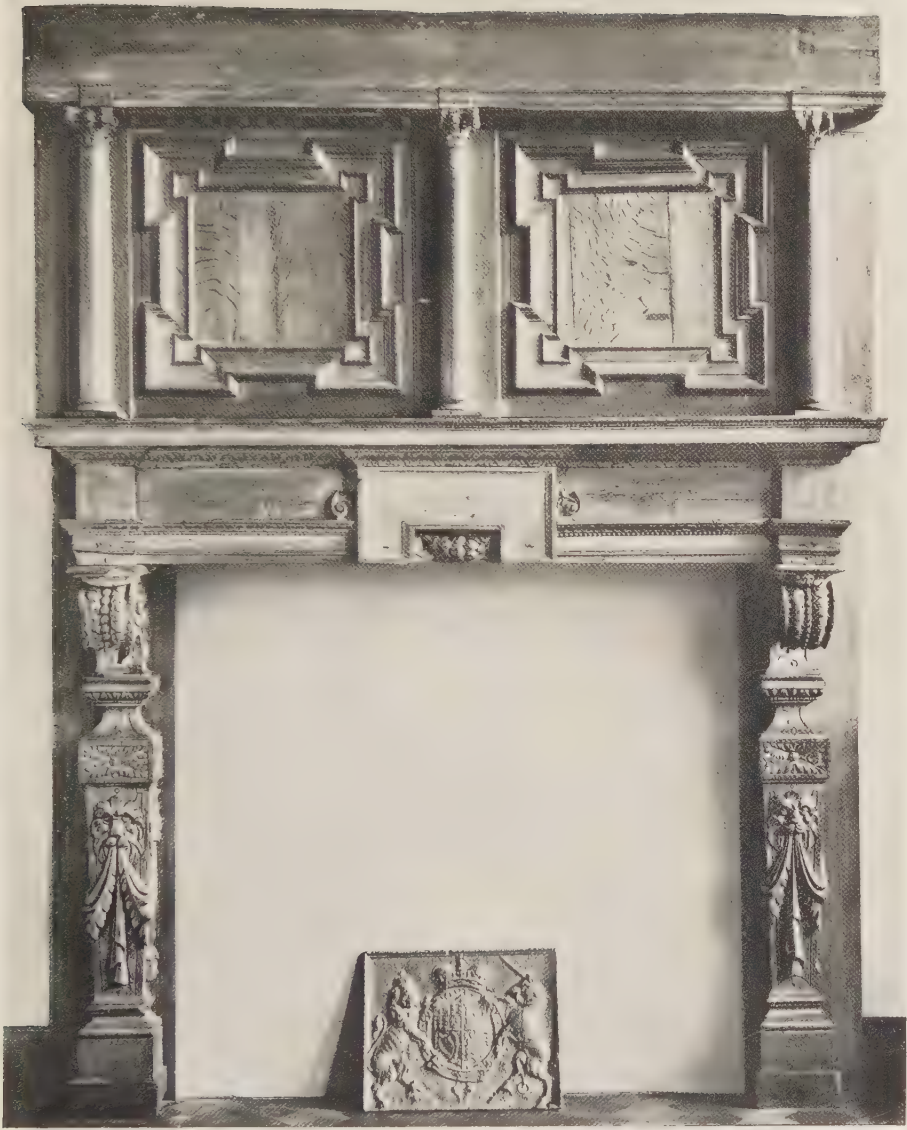
653. PANEL, painted with a figure of St. Matthew and a "Jesse Tree". Late 16th century.



655. PANEL, painted with the subject of Orpheus and the Beasts.
Second half of 16th century.
Given by Lady Sackville.



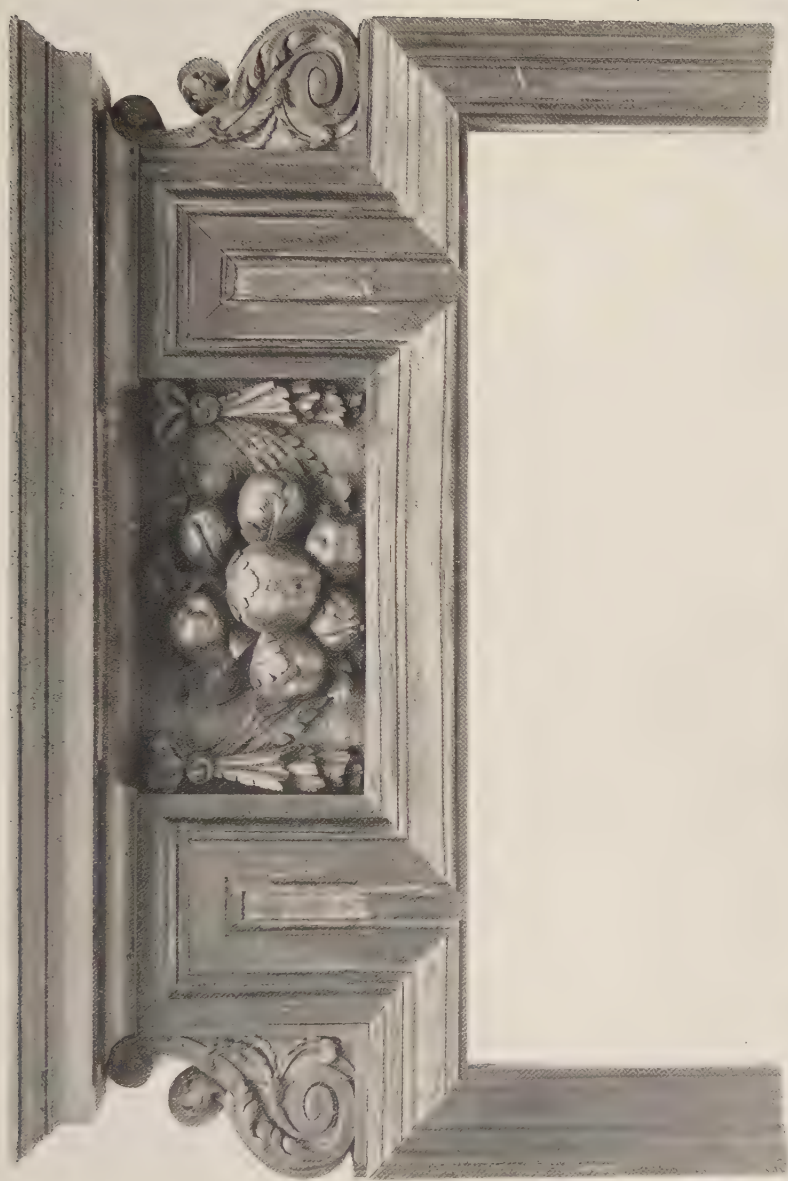
660. PANEL, painted and gilt, and carved with the arms of Moule impaling Hawkings. About 1600.



667. CHIMNEY-PIECE, from Great St. Helen's, City of London. About
1620.



668. CHIMNEY-PIECE, from Lime Street, City of London. About 1620.
Given by the Fishmongers' Company.



678. ARCHITRAVE OF A DOOR, from Bishopsgate, City of London. Early 17th century.



680. BALUSTRADE OF A STAIRCASE, from a house dated 1646, in Great St. Helen's, City of London.



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